RECORDED VERSIONS GUITAR

HENTIC TRANSCRIPTIONS
NOTES AND TABLATURE

THE BEST OF DEEP PURPLE

12 GREAT SONGS INCLUDING

SMOKE ON THE WATER • HUSH • SPACE TRUCKIN' • WOMAN FROM TOKYO

THE BEST

HAL•LEONARD®

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

THE BEST OF DEEP PURPLE

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Music transcriptions by Pete Billmann and Matt Scharfglass
Cover photo by Jeffrey Mayer

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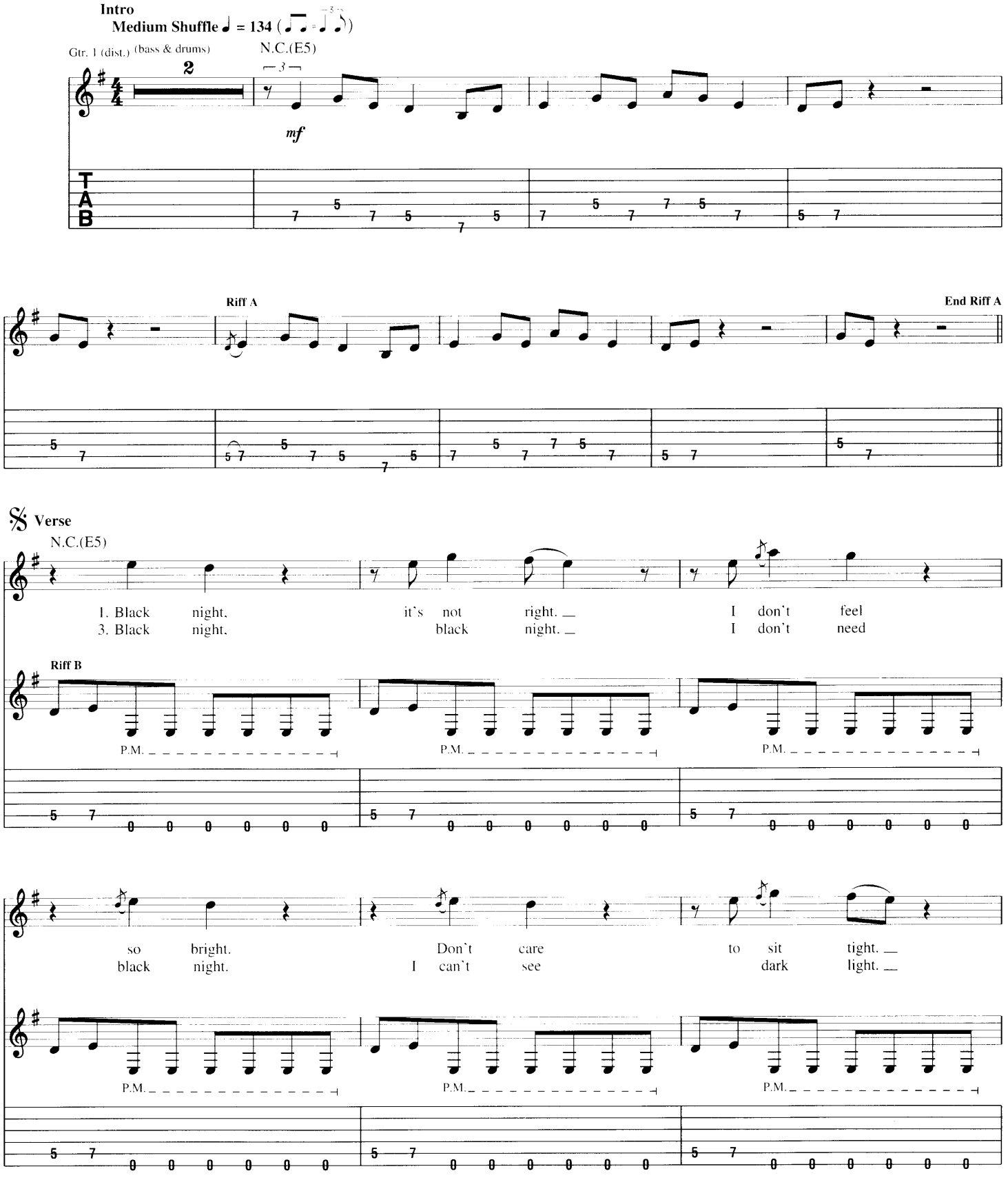
from *Deepest Purple–The Very Best of Deep Purple*

Black Night

Words and Music by Ritchie Blackmore, Roger Glover, Jon Lord and Ian Paice

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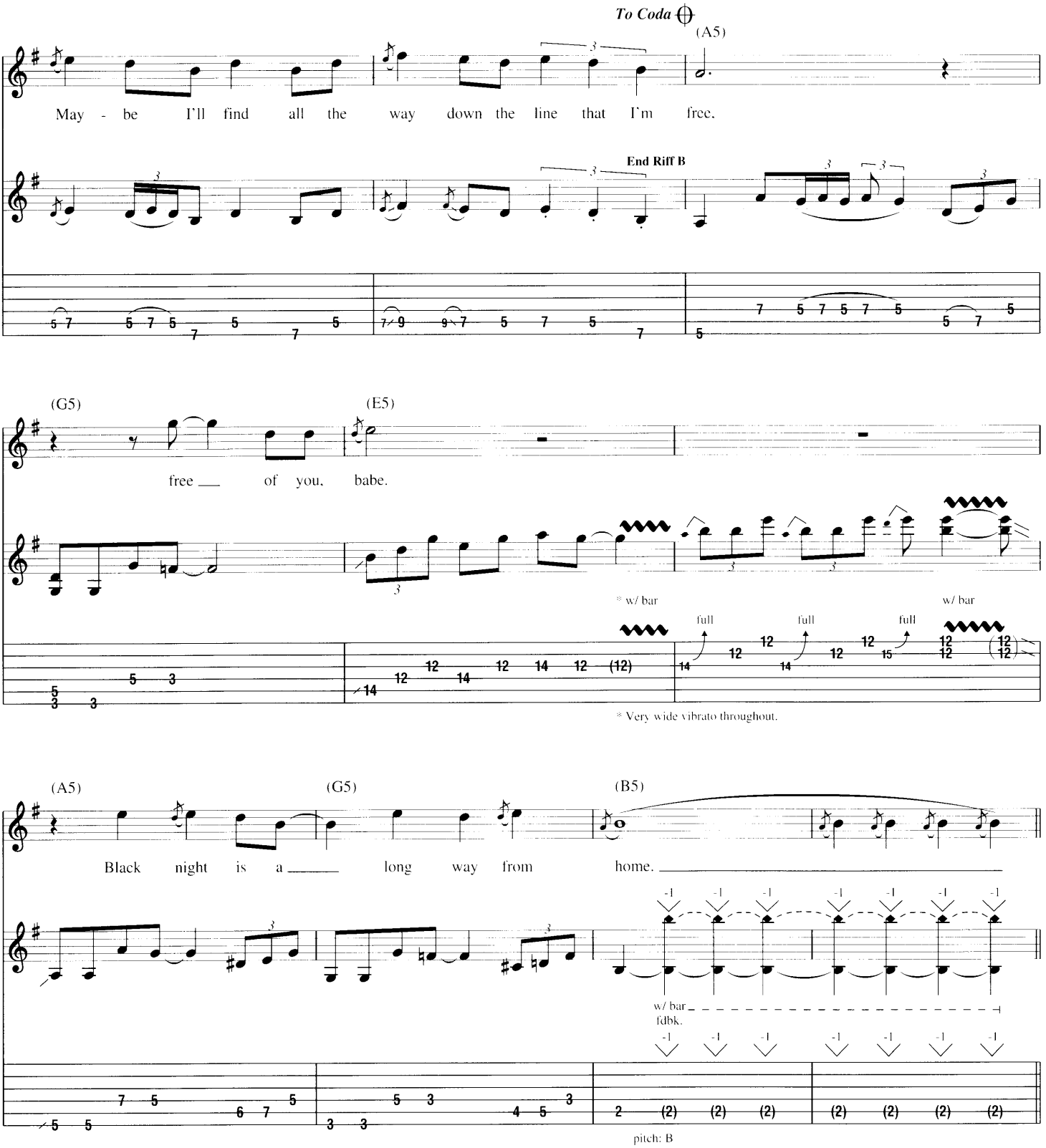
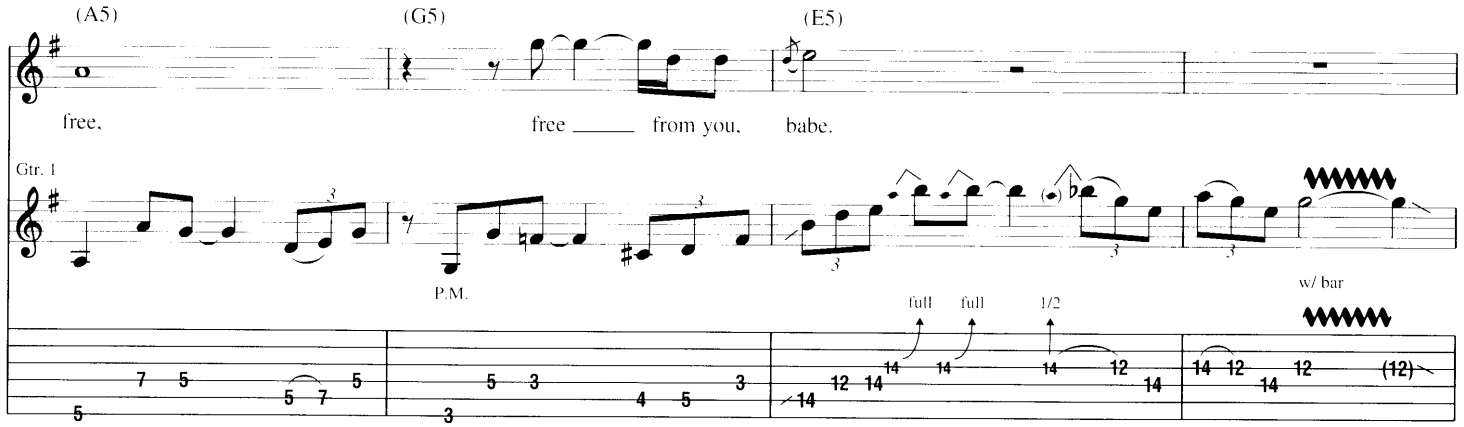
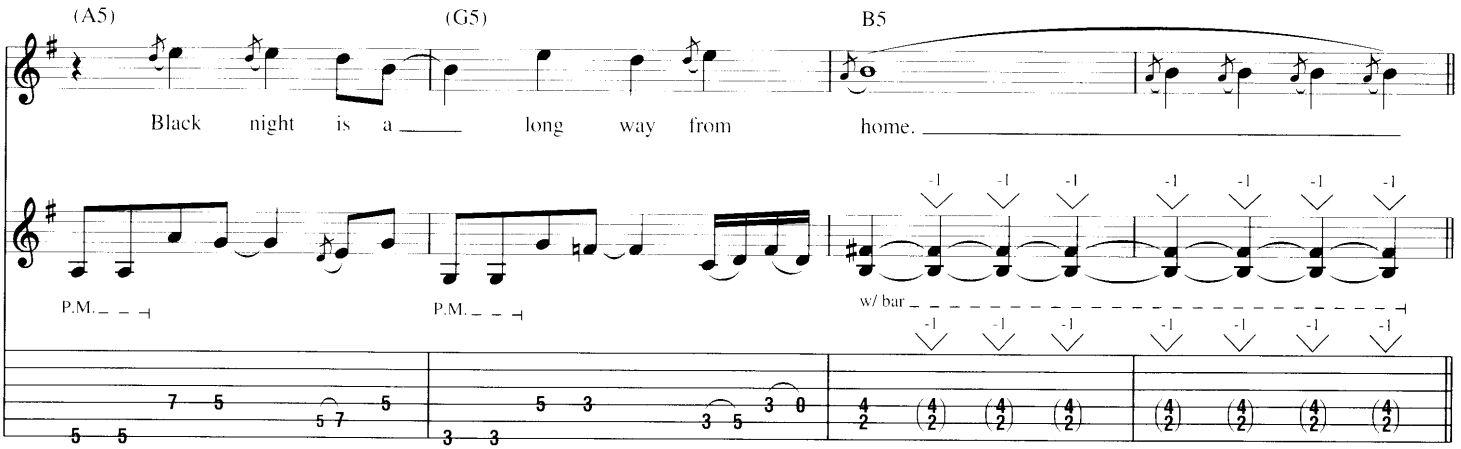
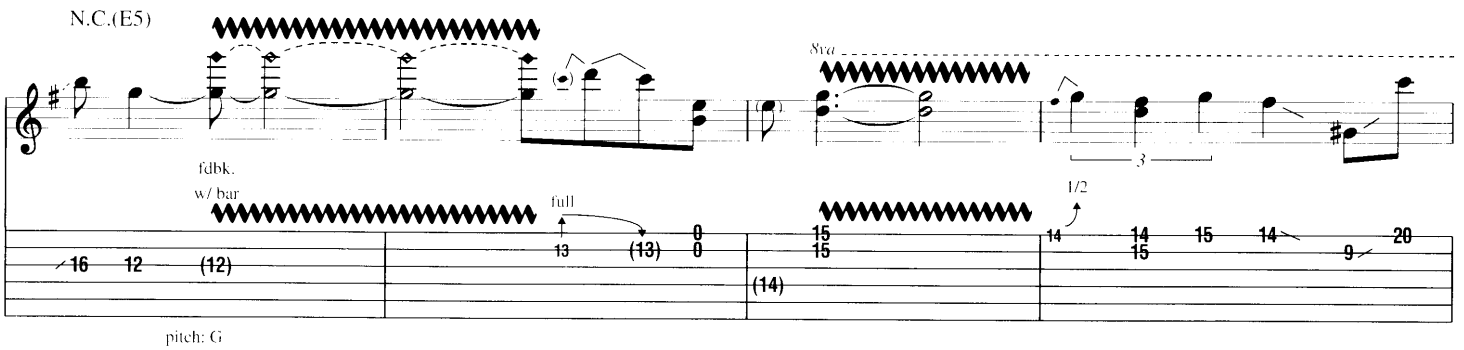
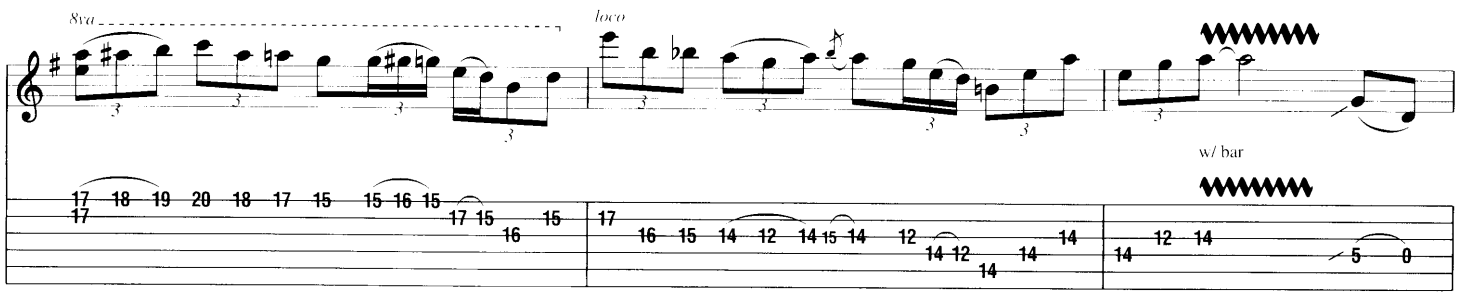

To Coda
(A5)
May - be I'll find all the way down the line that I'm free.
End Riff B
(G5)
(E5)
free ___ of you, babe.
* w/ bar
full
full
full
w/ bar
* Very wide vibrato throughout.
(A5)
(G5)
(B5)
Black night is a ___ long way from home. ___
w/ bar
fdbk.
pitch: B
Interlude
Gtr. 1: w/ Riff A. 2 times
N.C.(E5)
Verse
Gtr. 1: w/ Riff B
N.C.(E5)
2. Don't need a dark tree. _ I don't want a rough sea.
I can't feel. I can't see. __ May - be I'll find all the way down the line that I'm

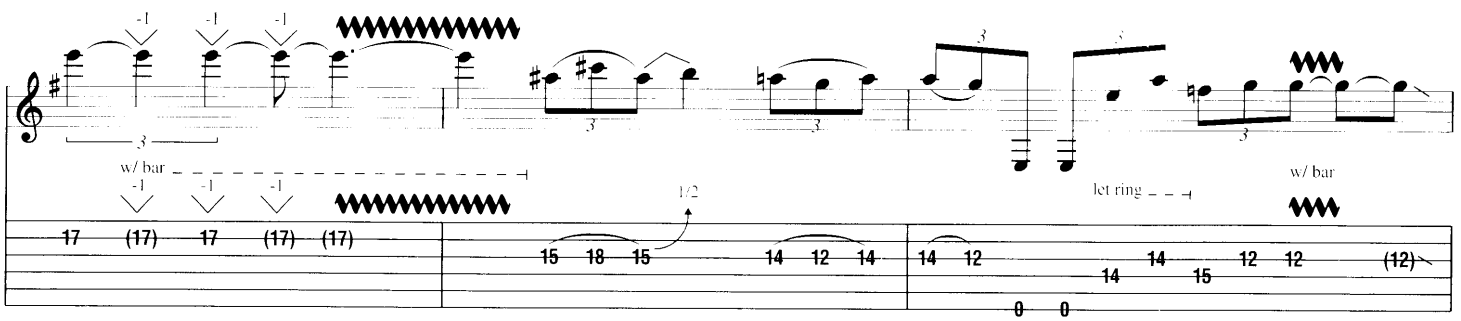

(A5)
(G5)
(E5)
free.
free ____ from you, babe.
Gtr. 1
P.M.
full
full
1/2
w/ bar

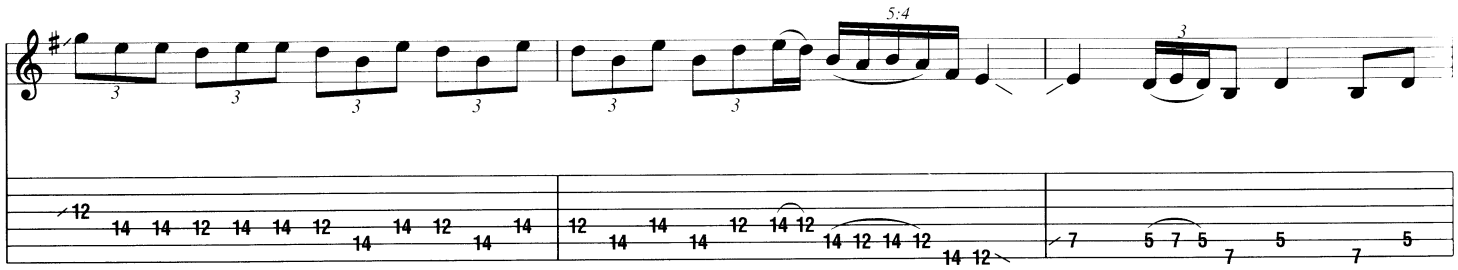

(A5)
(G5)
B5
Black night is a ____ long way from home. ____
P.M.
P.M.
w/ bar

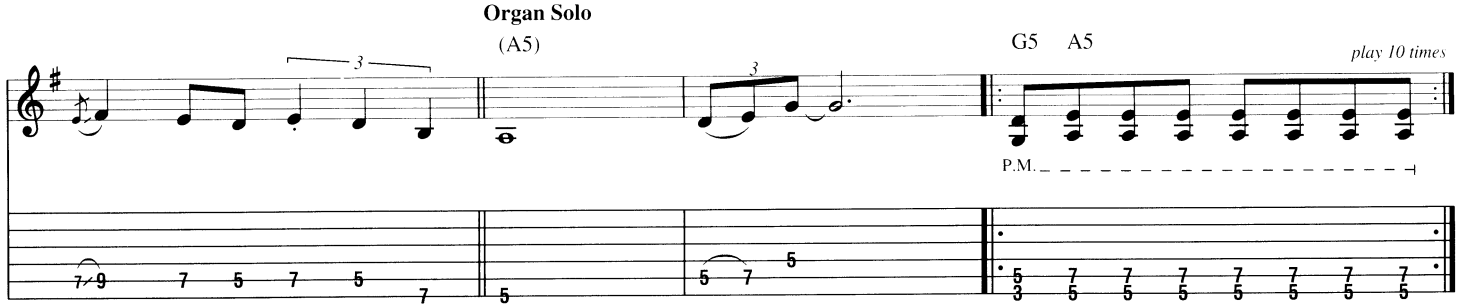
Guitar Solo


N.C.(E5)
8va
fdbk.
w/ bar
full
1/2
pitch: G

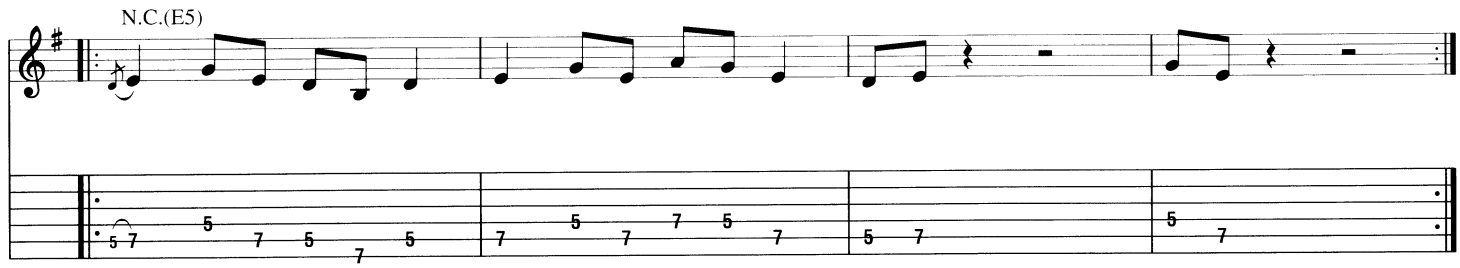

8va
loco
w/ bar


w/ bar
1/2
let ring
w/ bar

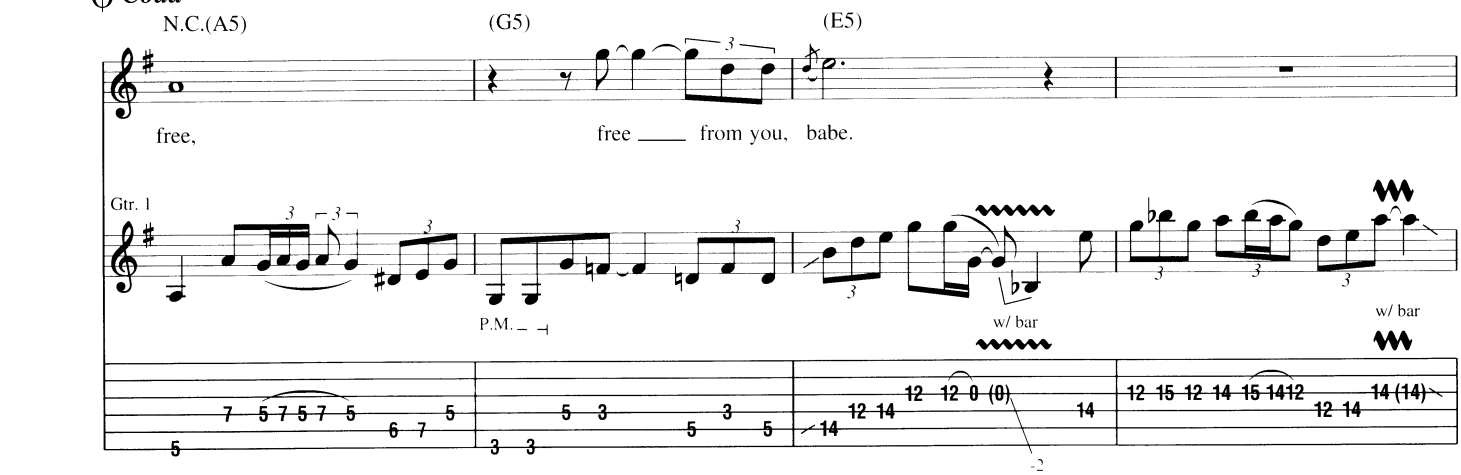


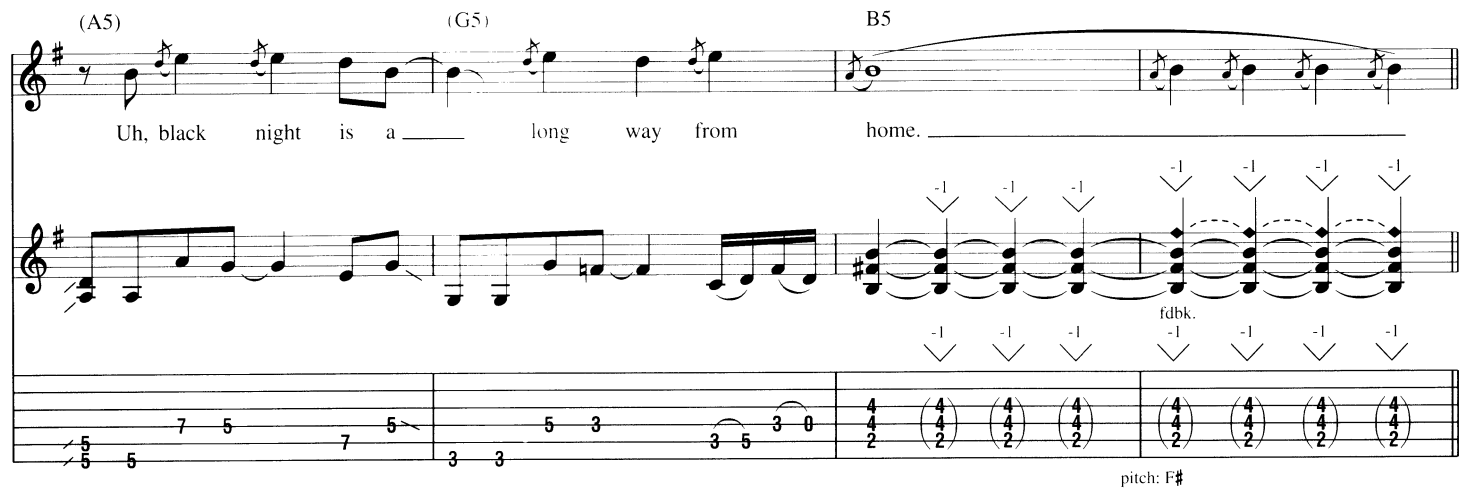
Organ Solo

Interlude

D.S. al Coda
(2nd time)



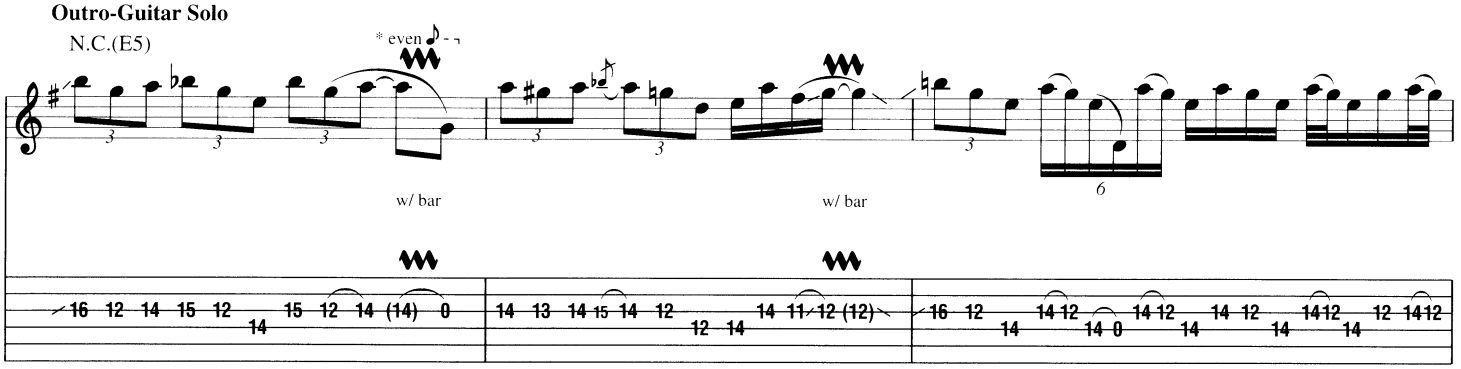
Coda



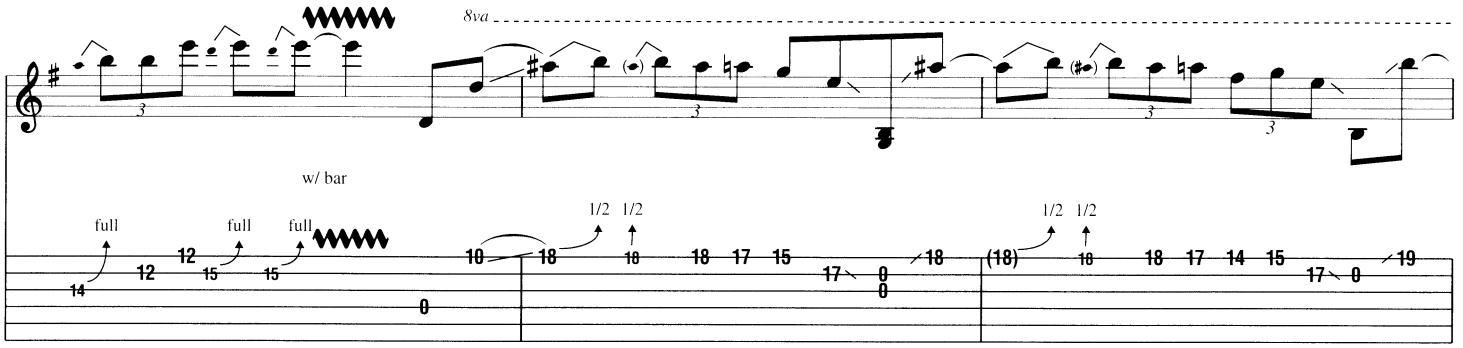


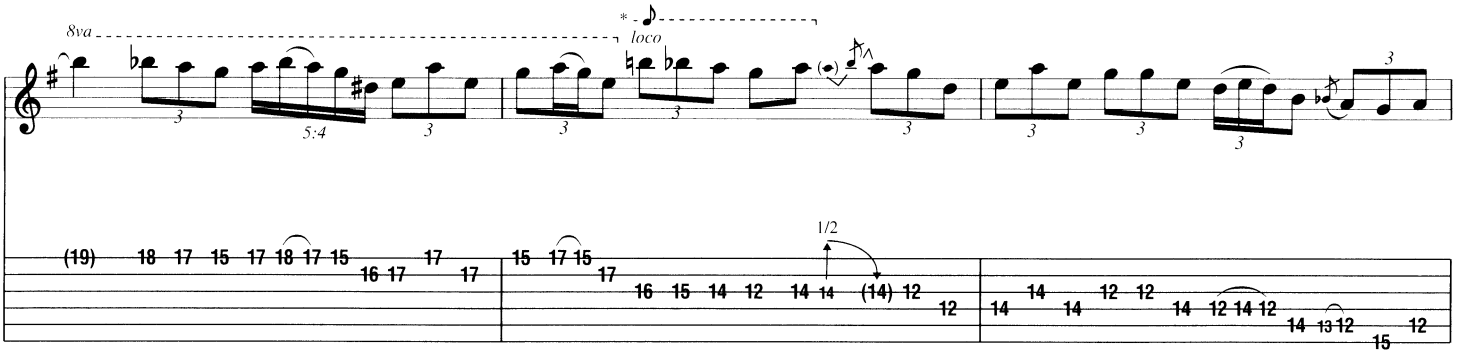
Outro-Guitar Solo

N.C.(E5)



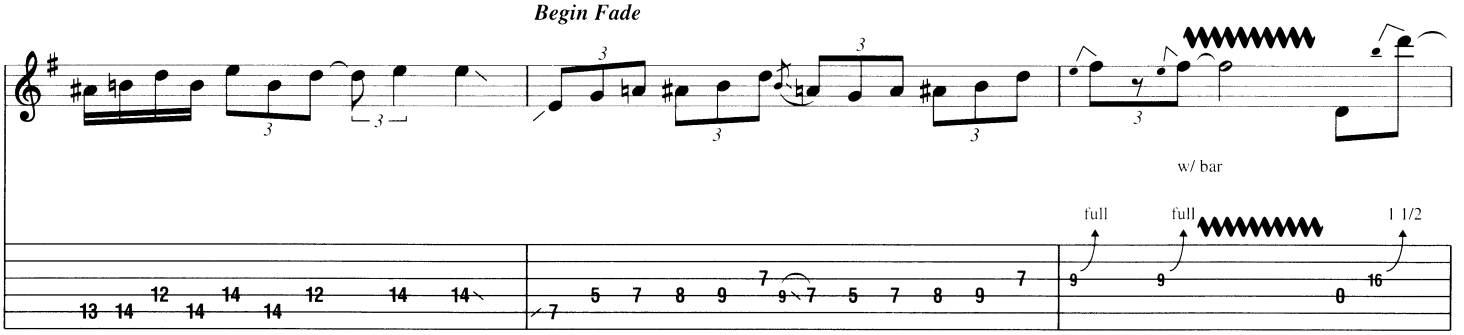
* Played as even eighth notes.



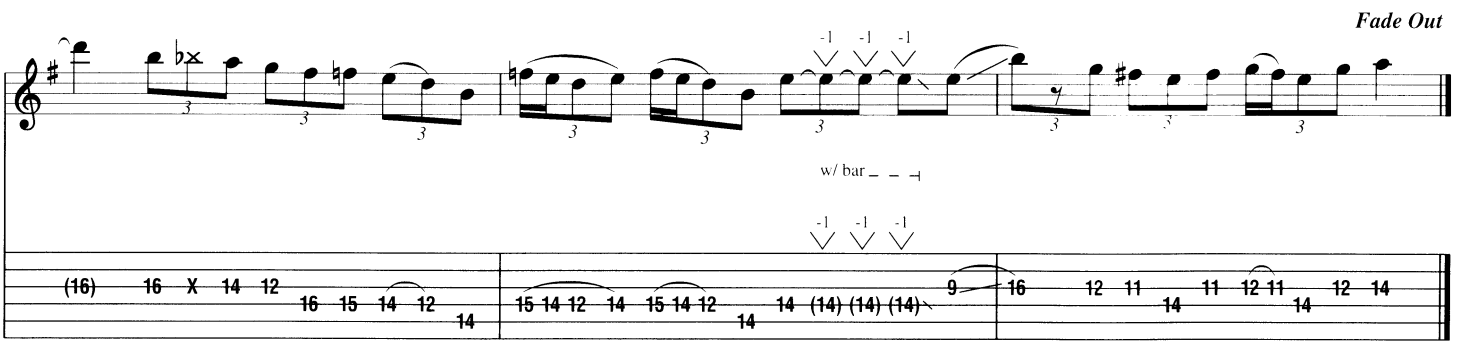


* Played behind the beat.

Begin Fade



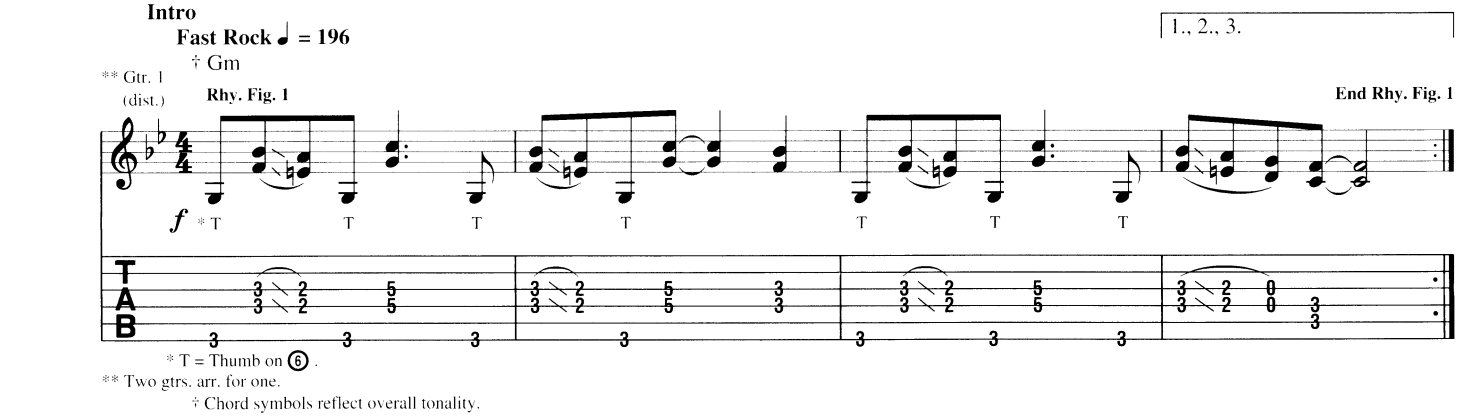
Fade Out



from *Deepest Purple–The Very Best of Deep Purple*

Burn

Words and Music by Ritchie Blackmore, David Coverdale, Jon Lord and Ian Paice


Intro
Fast Rock ♩ = 196
† Gm
** Gtr. 1 (dist.)
Rhy. Fig. 1
1., 2., 3.
End Rhy. Fig. 1
f
* T
T
T

Interlude

Gtr. 1: w/ Rhy. Fig. 1

Gm

Verse

Gtr. 1: w/ Rhy. Fig. 2, simile

Gm

2. The cit - y's a - blaze, _ town's on fire. The
4., 6. Warn - ing came, _ no one cared. __

F/G

Gm

wom - an's flames _ are reach - in' high - er. We were fools, _ we called her li - ar.
Earth was shak - ing, we stood and stared. _ When it came, _ no one was spared. _____

Chorus

B♭ F C N.C. Gm

All I ____ hear _____ is burn. _____
Still I ____ hear _____ burn. _____

Gtr. 1

E♭ Cm

To Coda 2

full full

Interlude

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, 1st time
Gtr. 1: w/ Rhy. Fig. 1, 2 times, 2nd time

Gm

1. 2.

Gtr. 1: w/ Rhy. Fill 1

3. I

Bridge

Dm B♭ C5 D5 F5

You know we had __ no time. _____ We

Gtr. 2 (slight dist.)

Gtr. 1
divisi

simile on repeat

* Gtr. 2 tabbed to left of slash.

E5 Am B♭

could not e - ven try. You know we had no time.

Dm B♭/D C/D

To Coda 1

1.

Interlude

Gtr. 2 tacet

Gm

Gtr. 1 **Rhy. Fig. 3** **End Rhy. Fig. 3**

2.

Guitar Solo

Gtr. 1: w/ Rhy. Fill 2

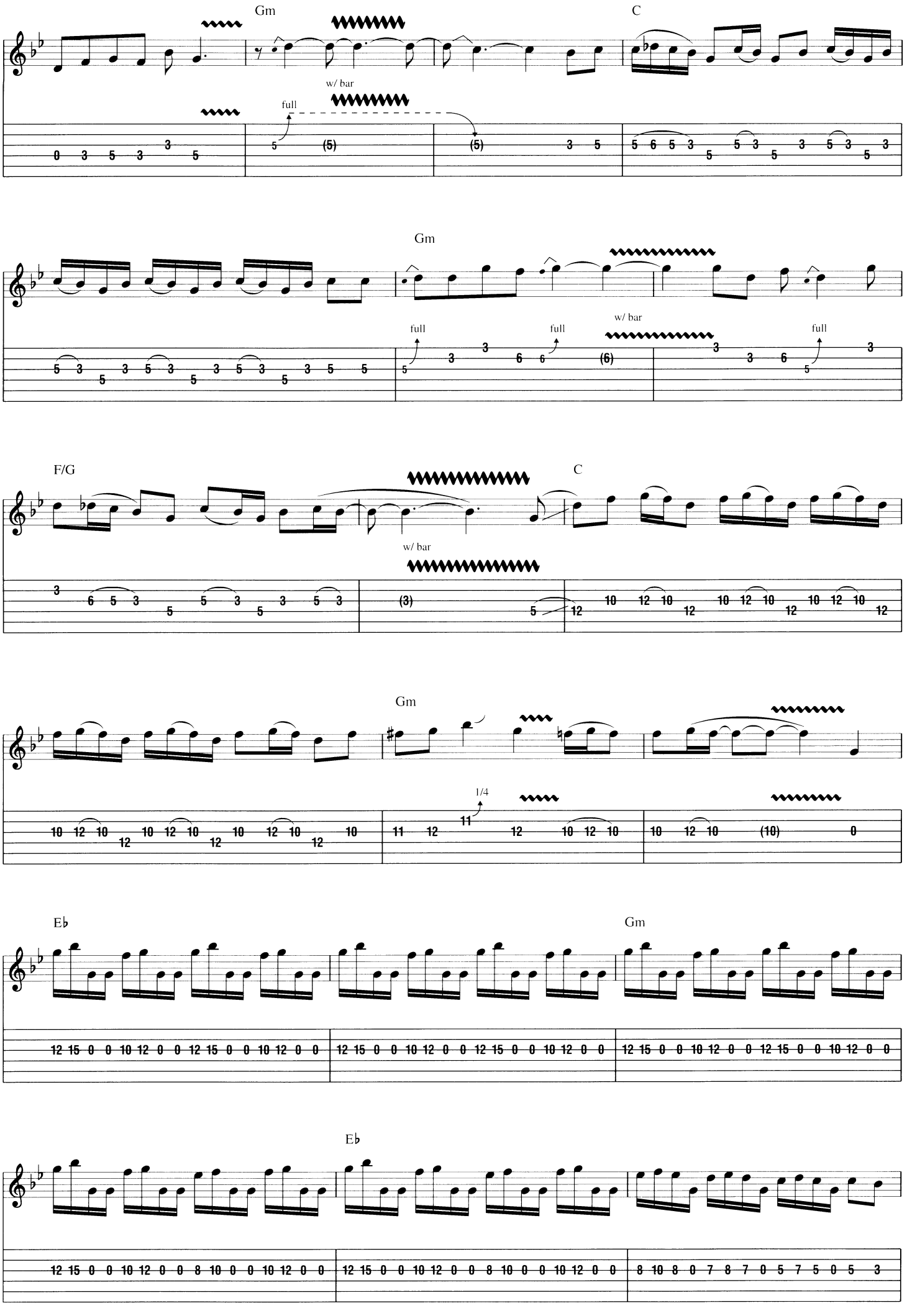
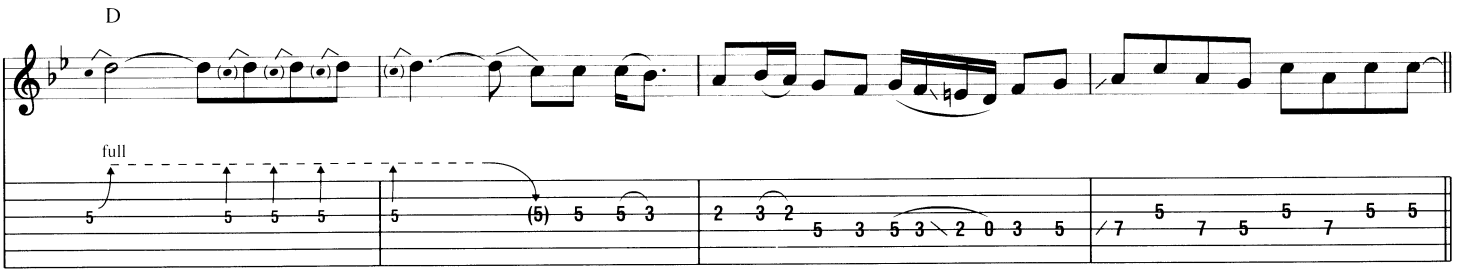
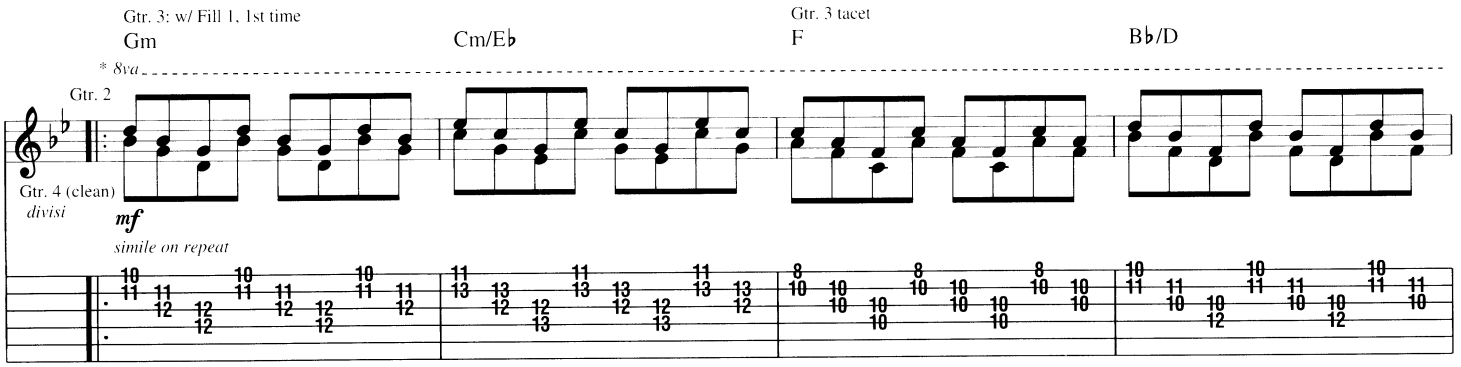
Gm F/G

Gtr. 3 (dist.) *f*

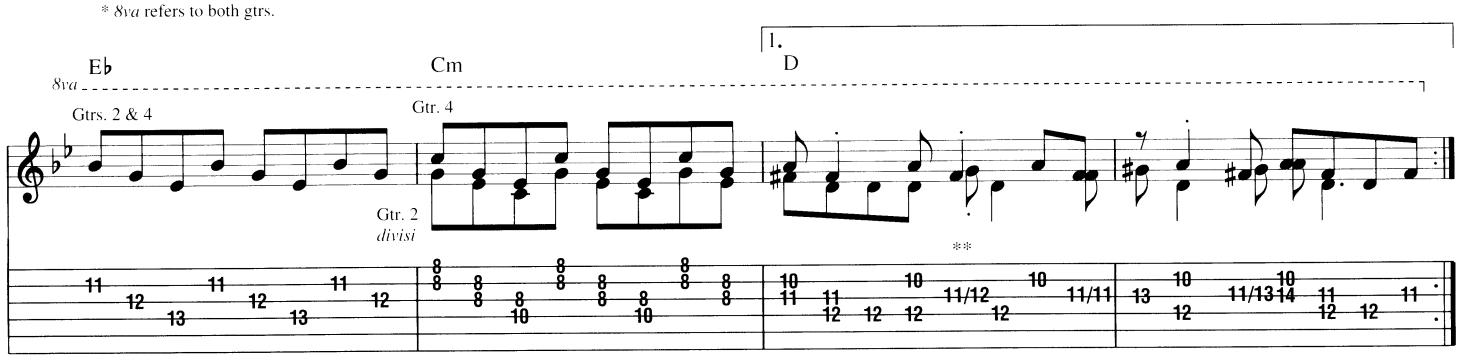
Gtr. 4

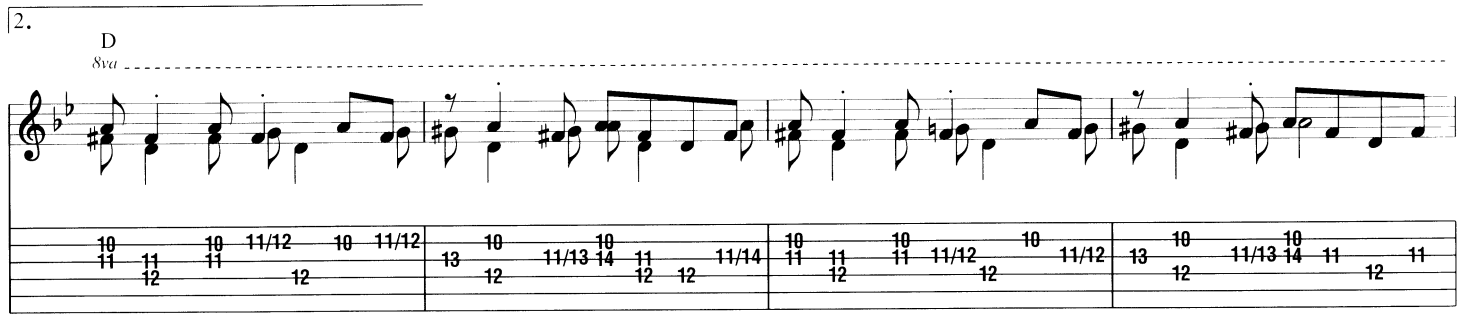
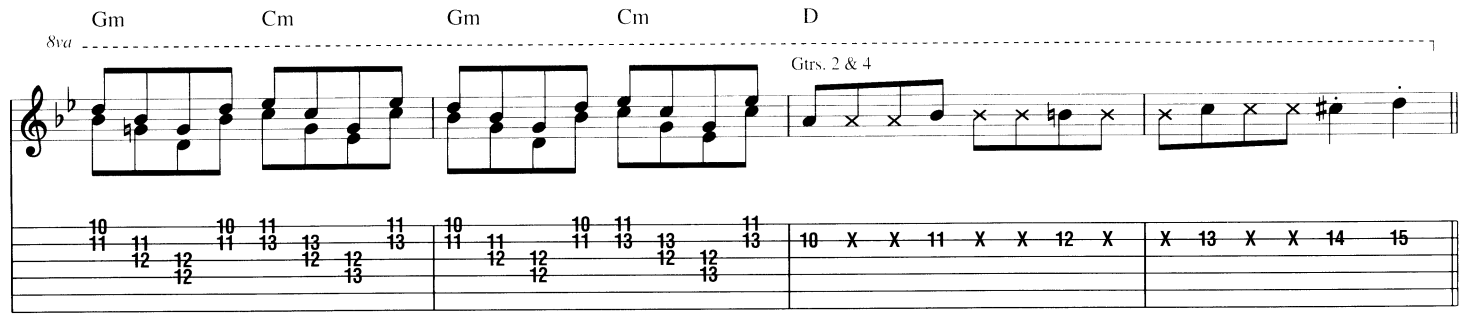
Gtr. 1 *divisi*

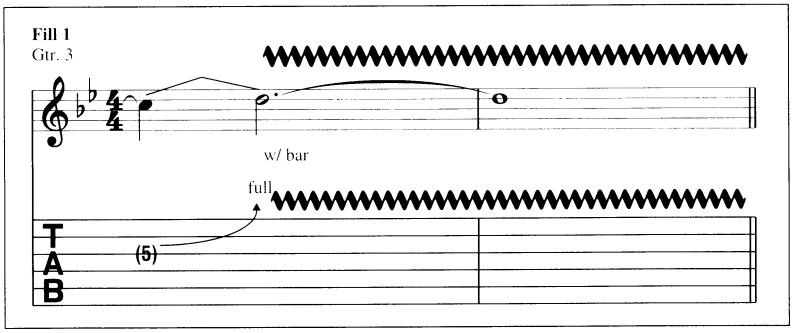
Rhy. Fill 2

Gtr. 1

Gm
C
w/ bar
full
Gm
full
full
w/ bar
full
F/G
C
w/ bar
Gm
1/4
Eb
Gm
Eb



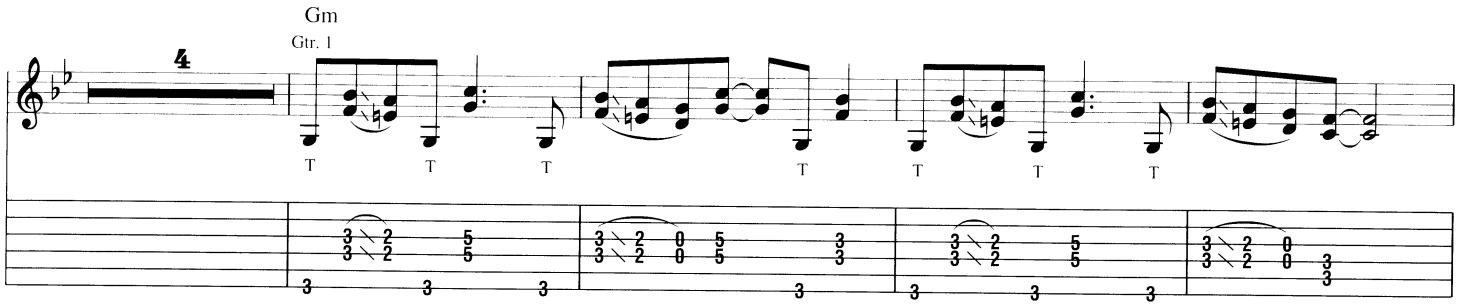
* *8va* refers to both gtrs.



** Gtr. 2 tabbed to left of slash.



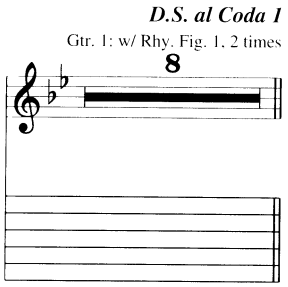


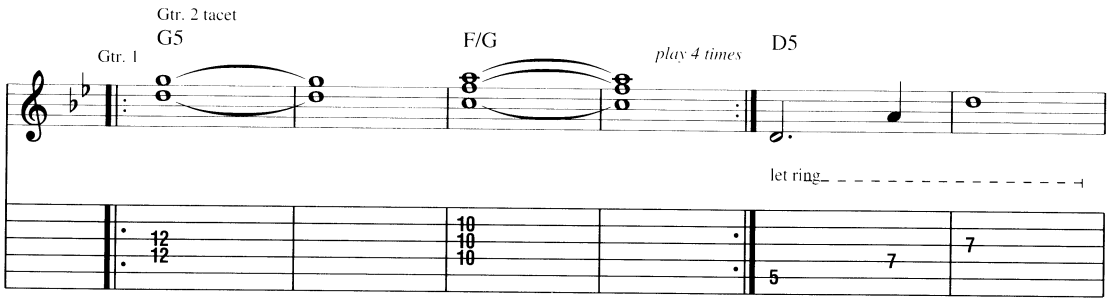
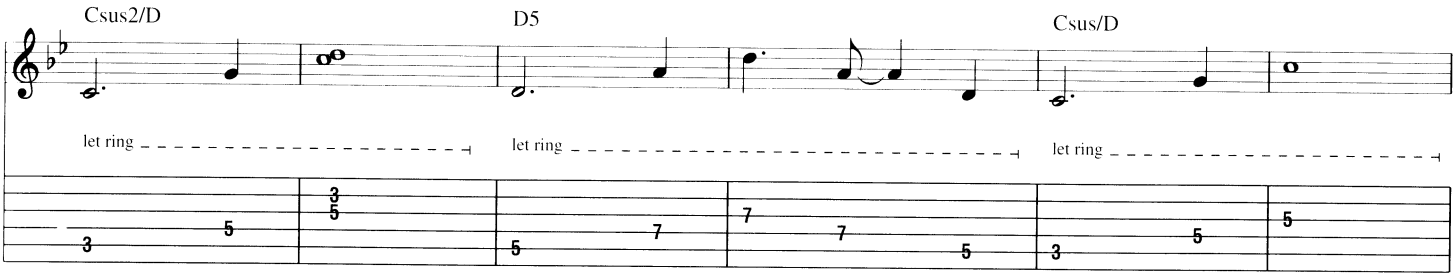
Interlude

Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 2 & 4 tacet

Coda 1

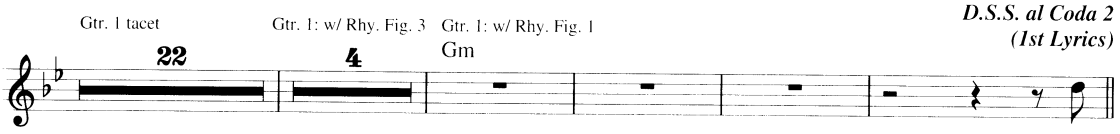
Organ Solo

D.S. al Coda 1

Gtr. 1: w/ Rhy. Fig. 1, 2 times

Gtr. 2 tacet



Gtr. 1 tacet

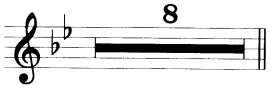


D.S.S. al Coda 2
(1st Lyrics)

5. The

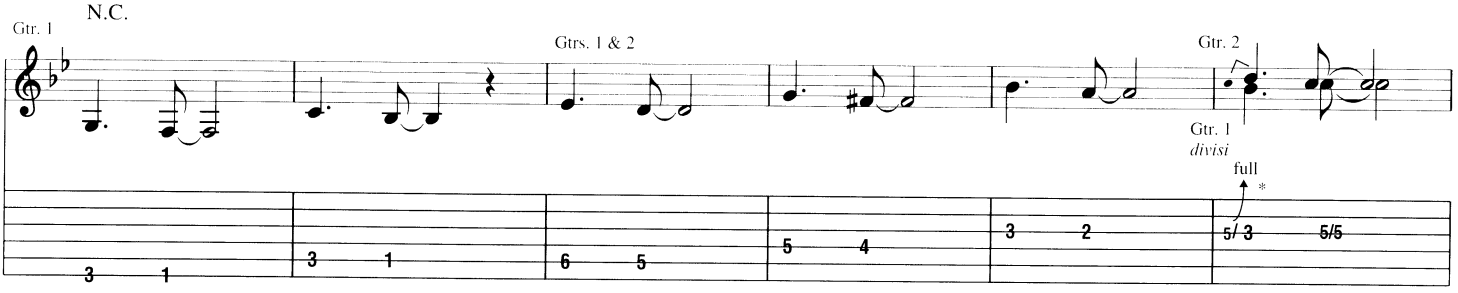
Coda 2

Gtr. 1: w/ Rhy. Fig. 3, 2 times



Outro

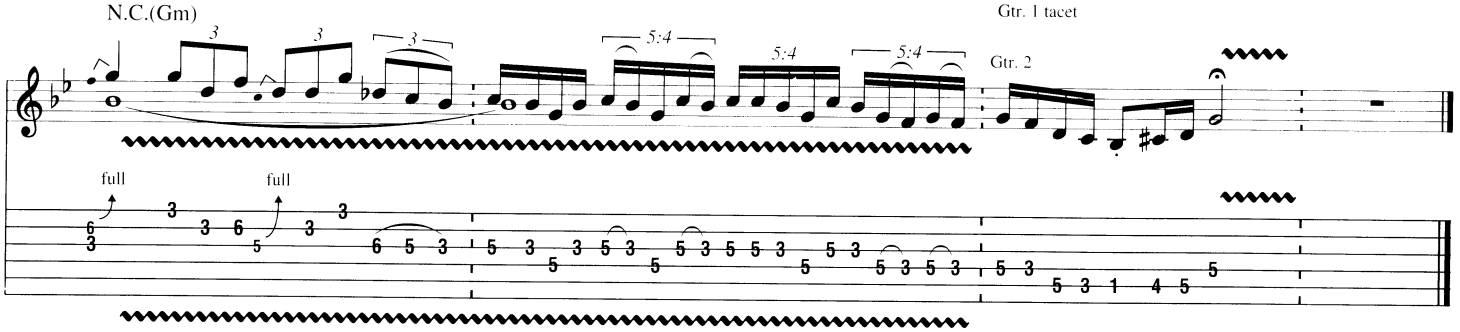
N.C.



* Gtr. 2 tabbed to left of slash.

Free Time

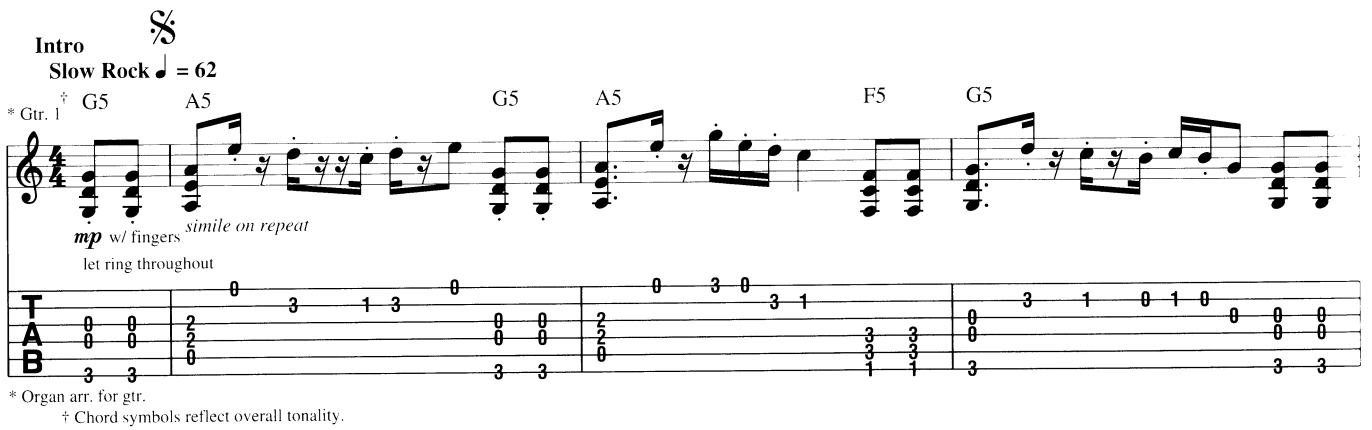
N.C.(Gm)

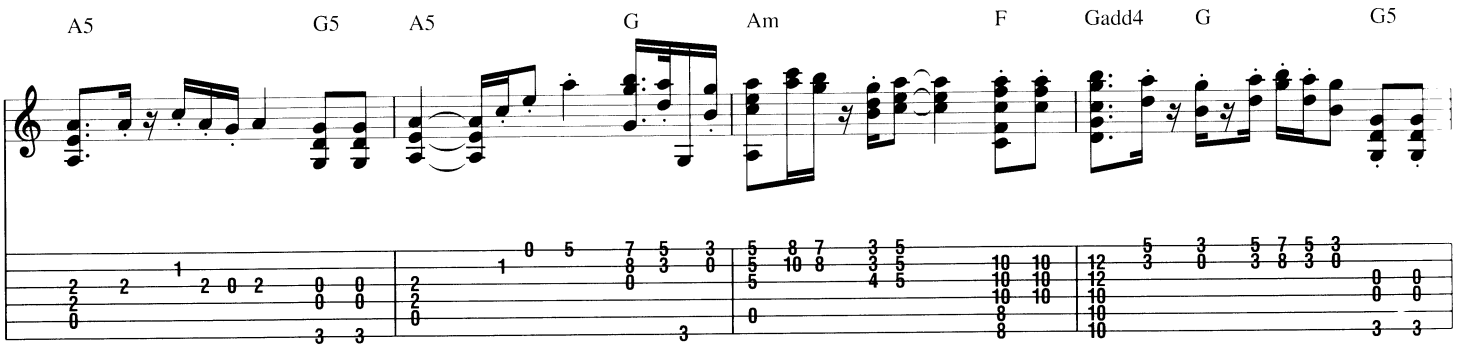


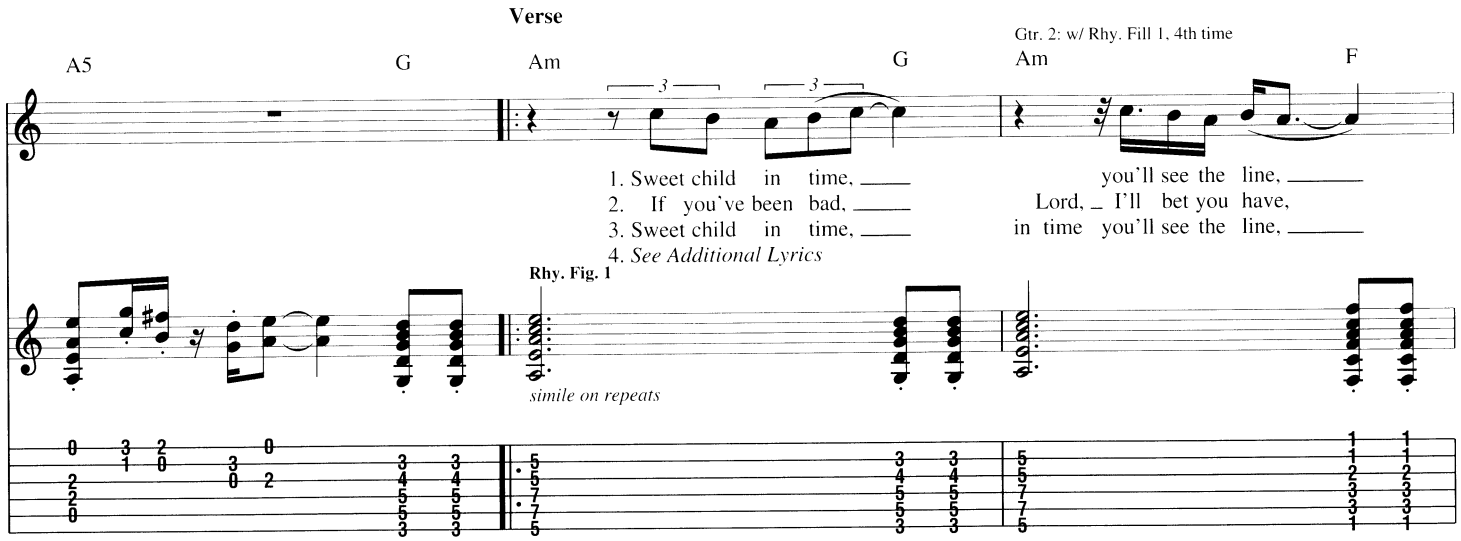
from *Nobody's Perfect*

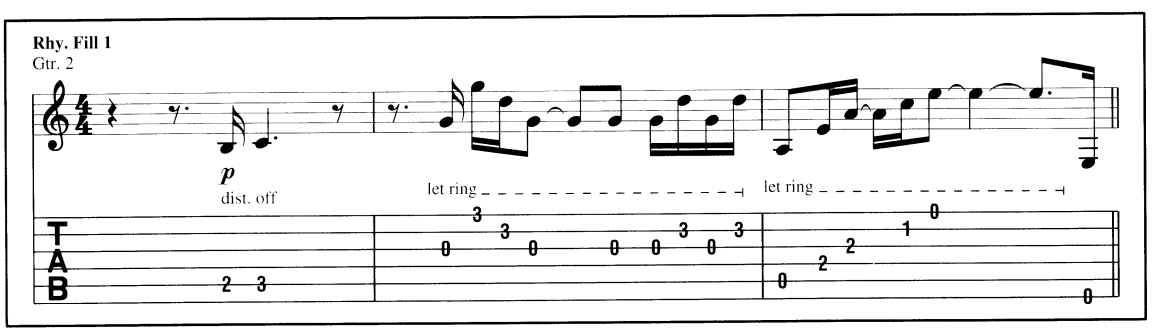
Child in Time

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice









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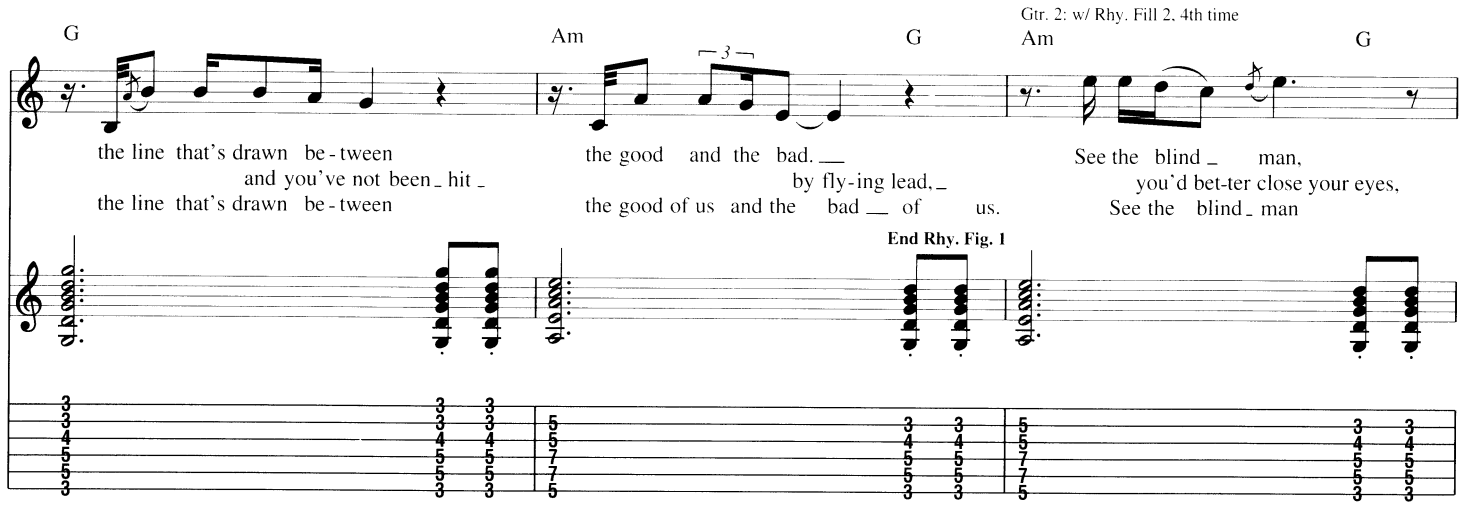
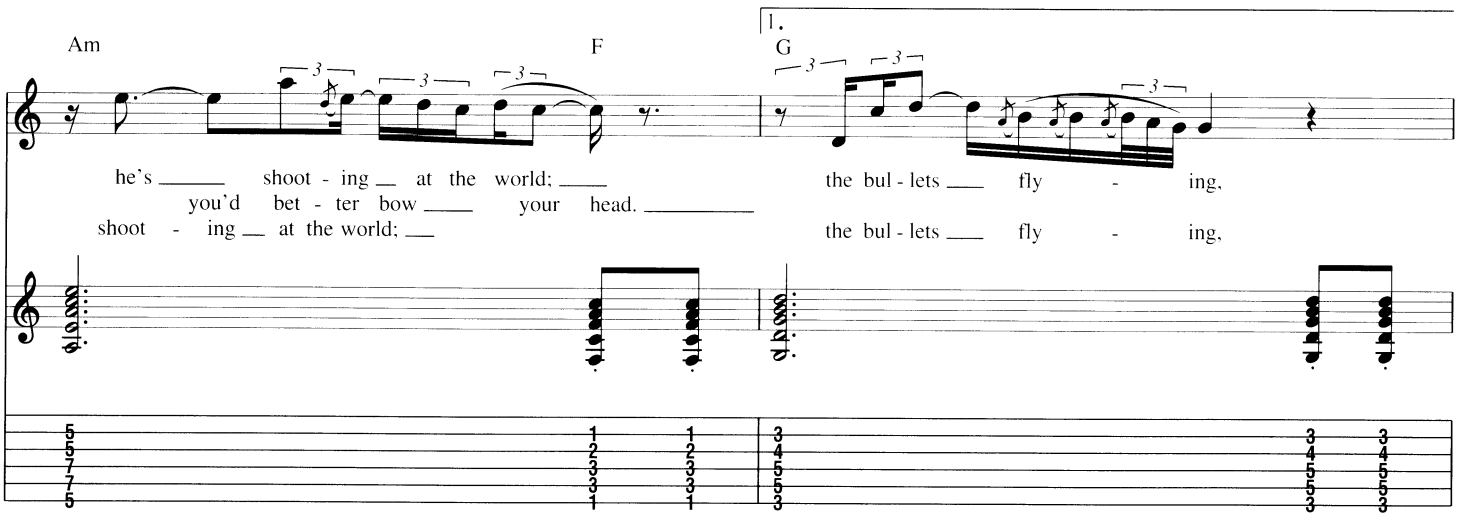
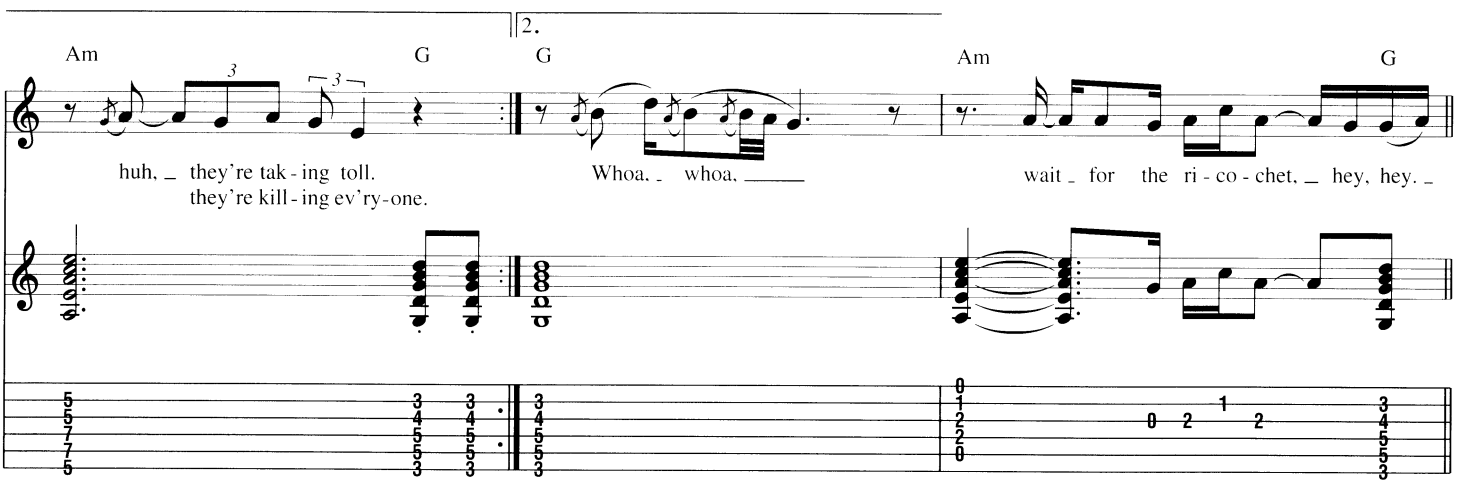
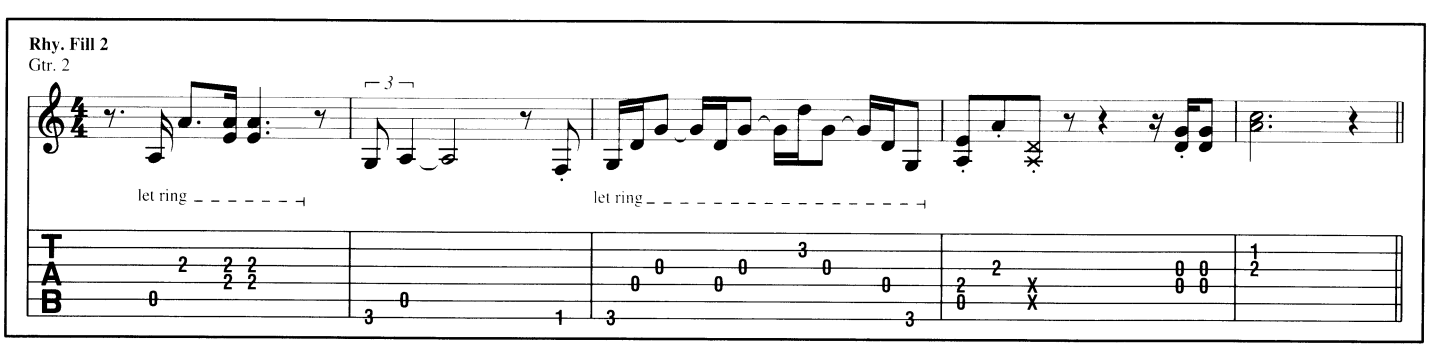

Gtr. 2: w/ Rhy. Fill 2, 4th time
G
Am
G
Am
G
the line that's drawn be - tween
and you've not been_ hit _
the line that's drawn be - tween
the good and the bad.
by fly - ing lead,_
the good of us and the bad of us.
See the blind_ man,
you'd bet-ter close your eyes,
See the blind_ man
End Rhy. Fig. 1


Am
F
1.
G
he's shoot - ing at the world;
you'd bet - ter bow your head.
shoot - ing at the world;
the bul - lets fly - ing,
the bul - lets fly - ing,


Am
G
2.
G
Am
G
huh, they're tak - ing toll.
they're kill - ing ev'ry - one.
Whoa, whoa,
wait for the ri - co - chet, hey, hey.


Rhy. Fill 2
Gtr. 2
let ring
let ring
T
A
B

Chorus

Slightly Faster ♩ = 65

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile

Am G Am F G Am G

Ooh, ooh. Ooh, I'm cry-in' for you.

Gtr. 2: w/ Rhy. Fill 3, 2nd time

Am G Am F G

Ooh, hoo. Hoo, hoo.

Gtr. 1 tacet

Am G Am G Am F G

die. Ah, ah, ah.

Gtr. 2 Gtr. 2

Gtr. 1 (dist.) *divisi*

f *simile on repeat*

Am G Am G Am F

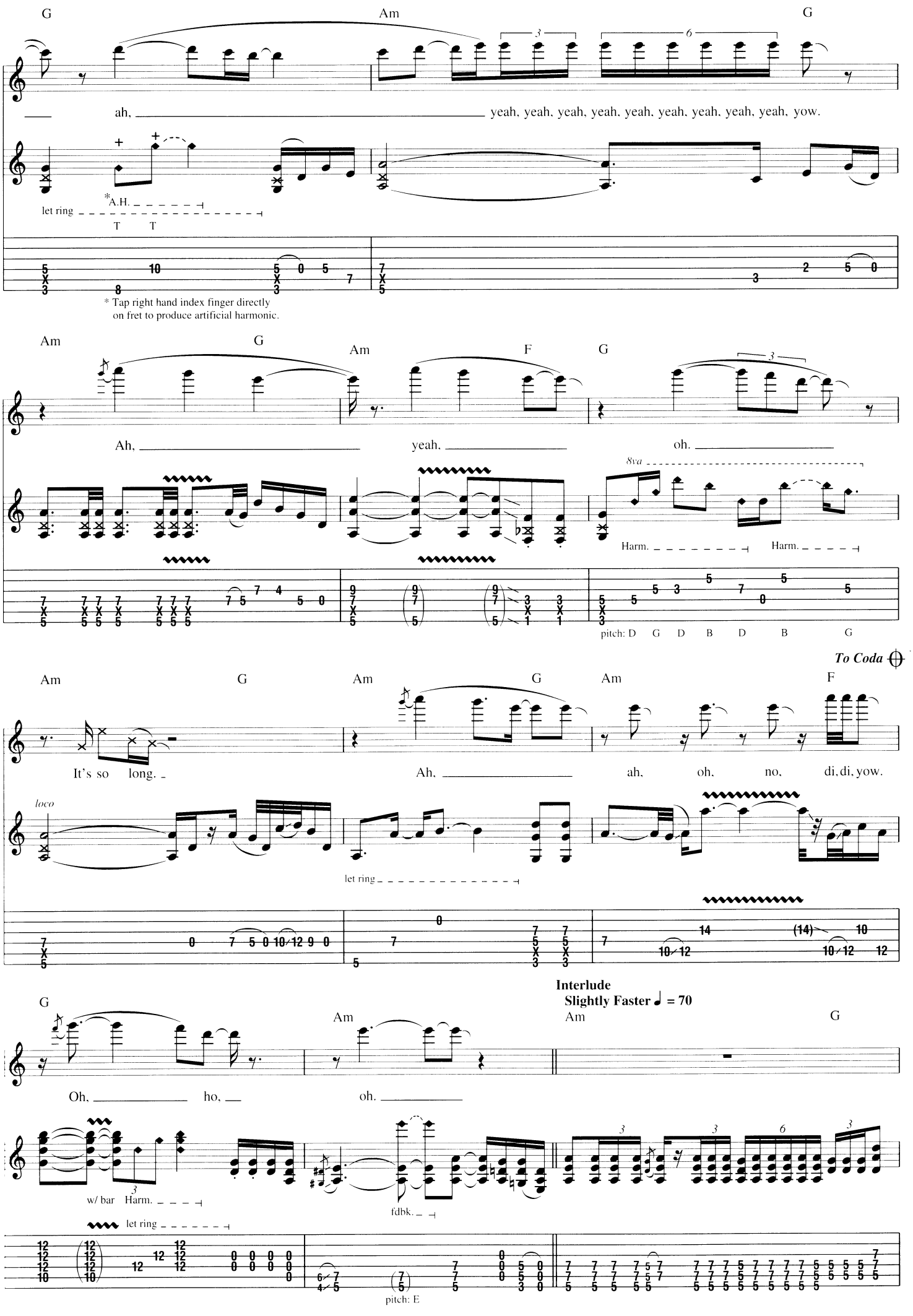
Ah, ah,

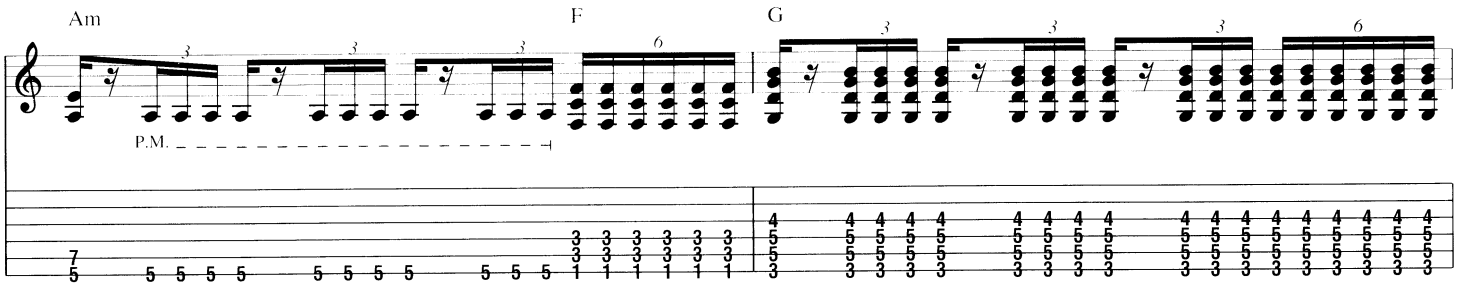
fdbk. fdbk. w/ bar

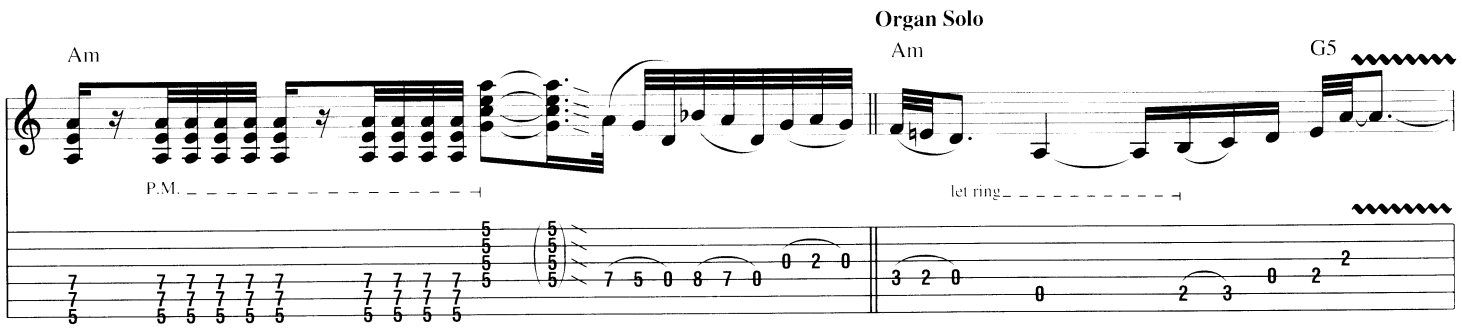
pitch: A

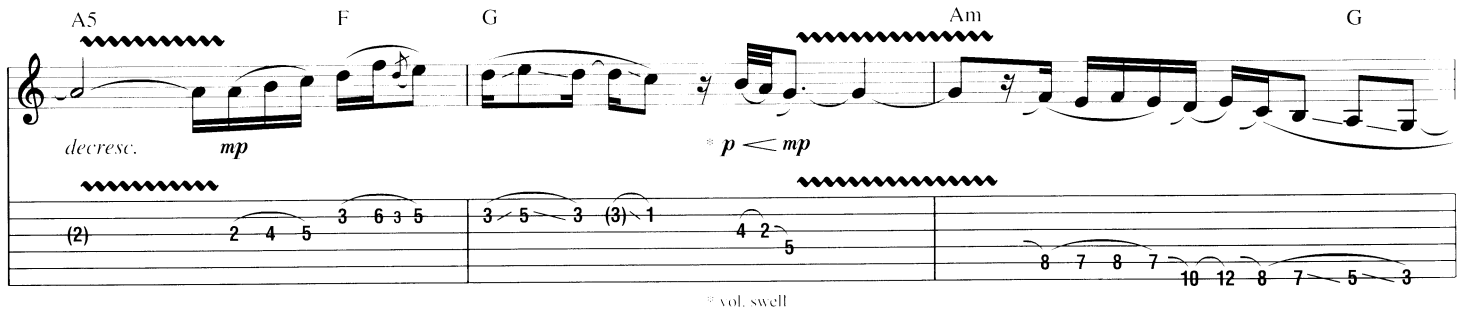
Rhy. Fill 3

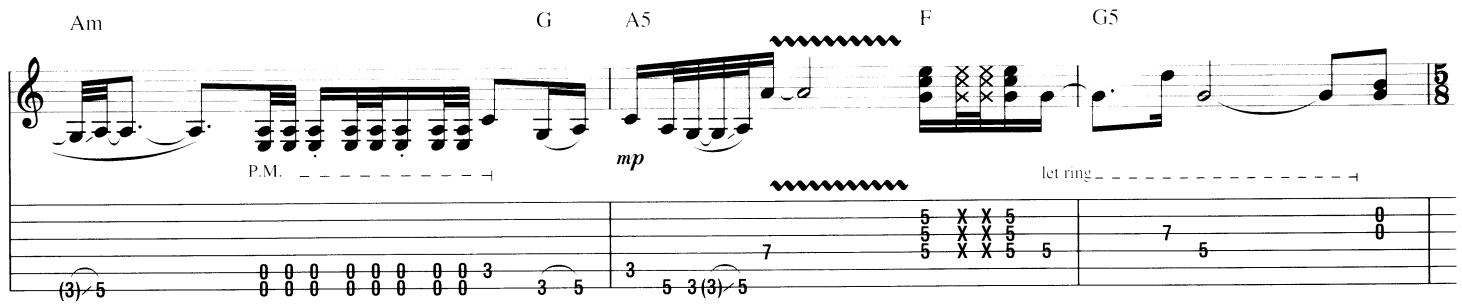
Gtr. 2

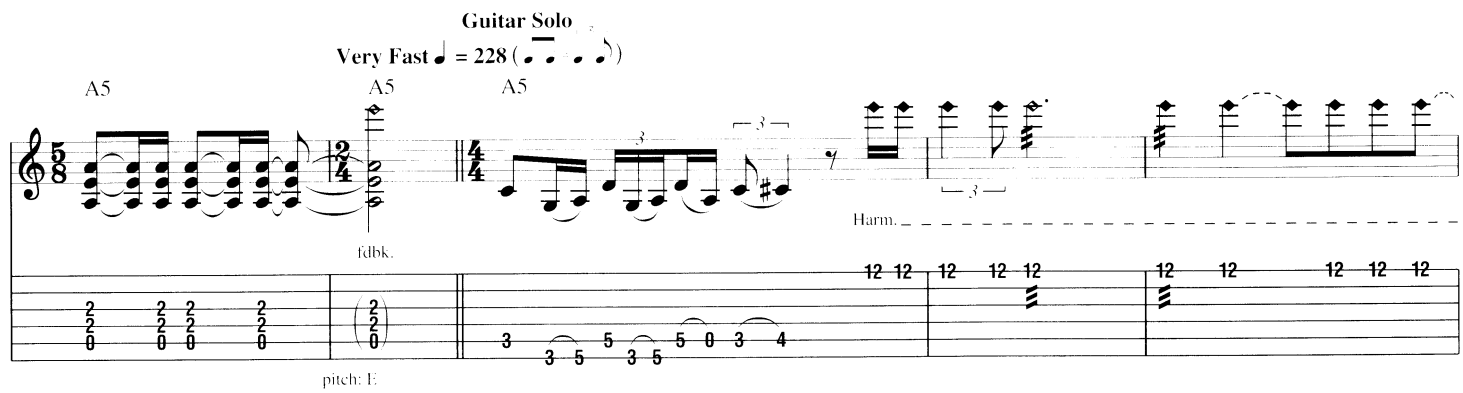
w/ dist.

G
Am
G
ah,
yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yow.
*A.H.
let ring
T T
* Tap right hand index finger directly on fret to produce artificial harmonic.
Am
G
Am
F
G
Ah,
yeah,
oh.
8va
Harm.
Harm.
pitch: D G D B D B G
To Coda
Am
G
Am
G
Am
F
It's so long.
Ah,
ah, oh, no, di, di, yow.
loco
let ring
Interlude
Slightly Faster ♩ = 70
G
Am
Am
G
Oh,
ho,
oh.
w/ bar Harm.
fdbk.
let ring
pitch: E

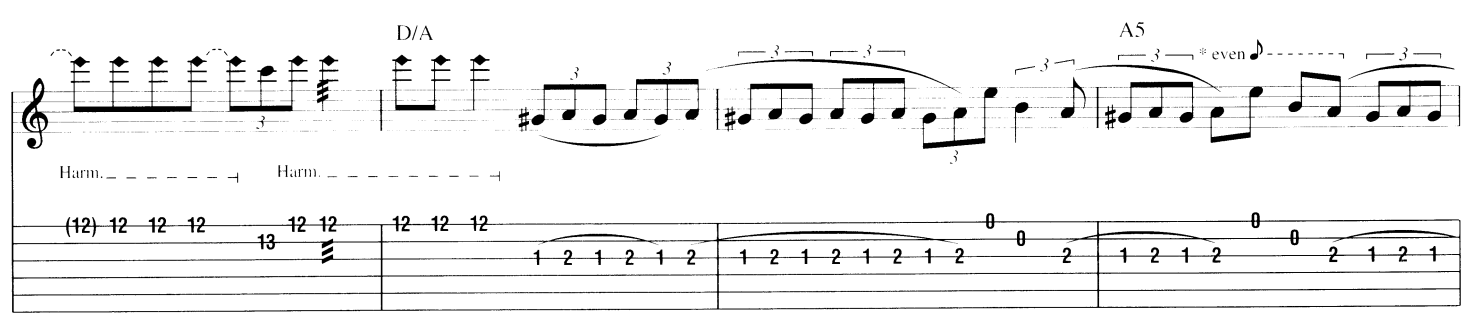

Am
F
G
P.M.

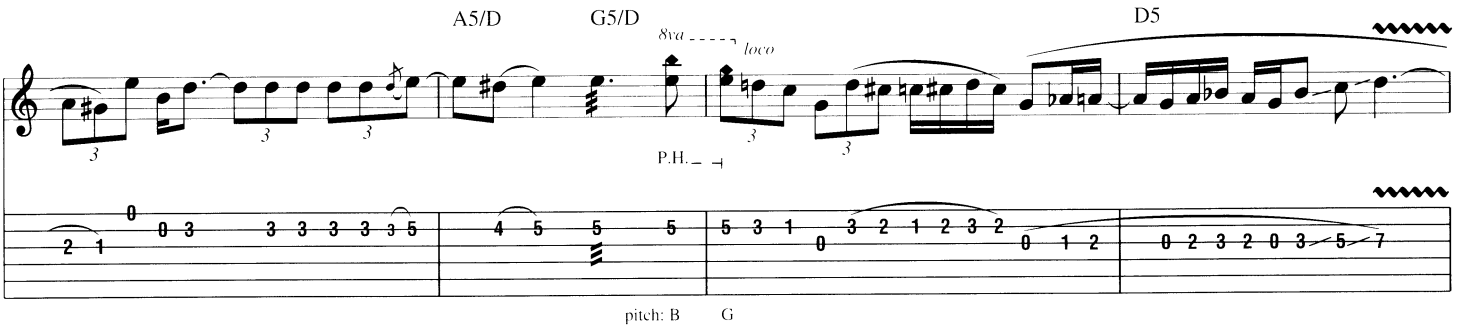

Organ Solo
Am
Am
G5
P.M.
let ring

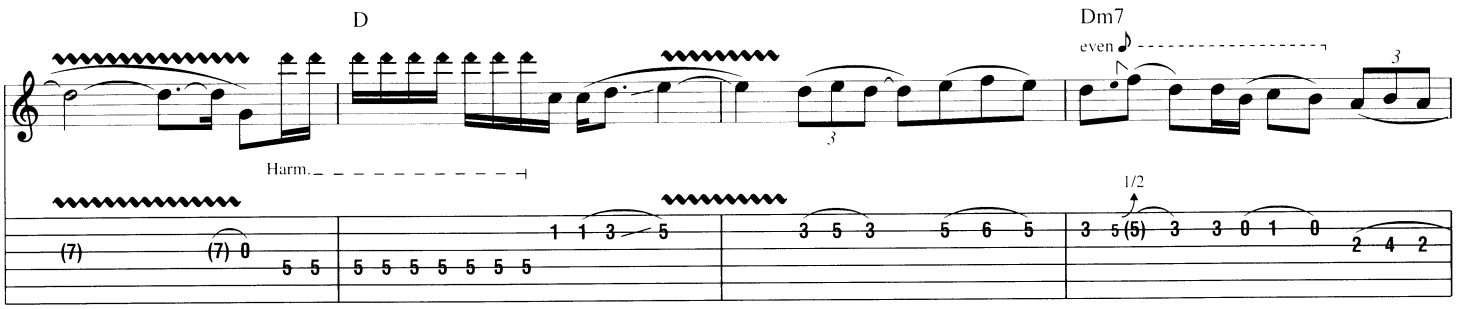

A5
F
G
Am
G
decresc.
mp
* p < mp
* vol. swell

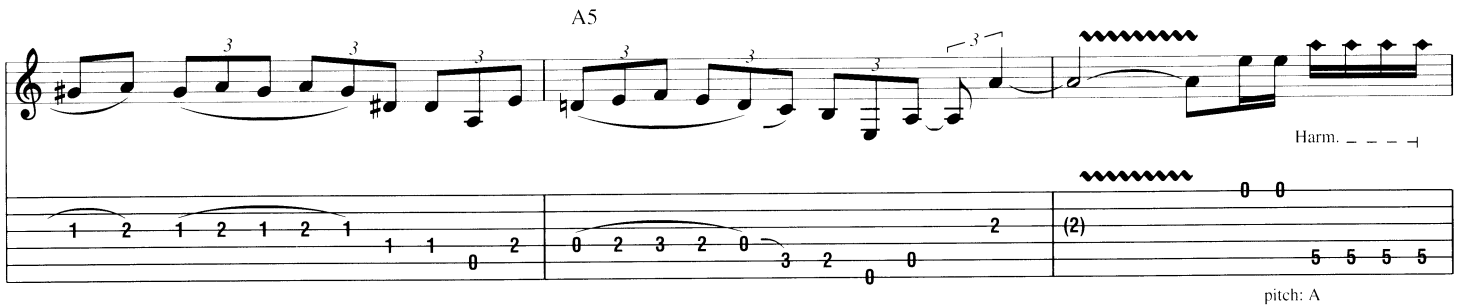

Am
G
A5
F
G5
P.M.
mp
let ring

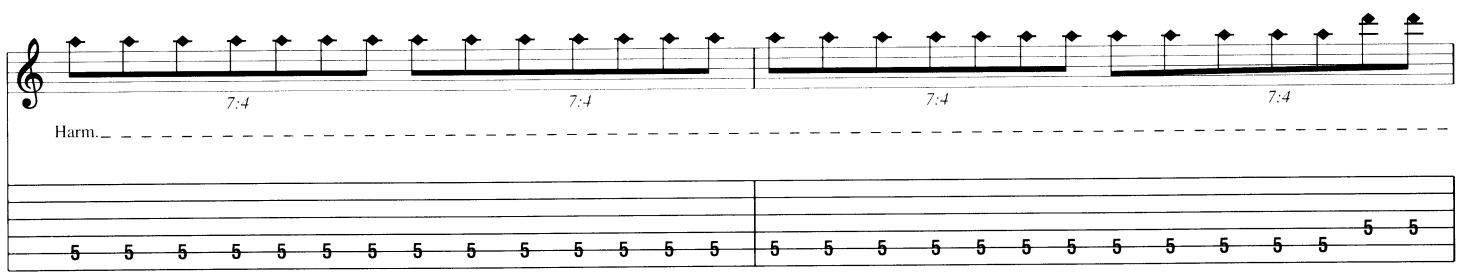
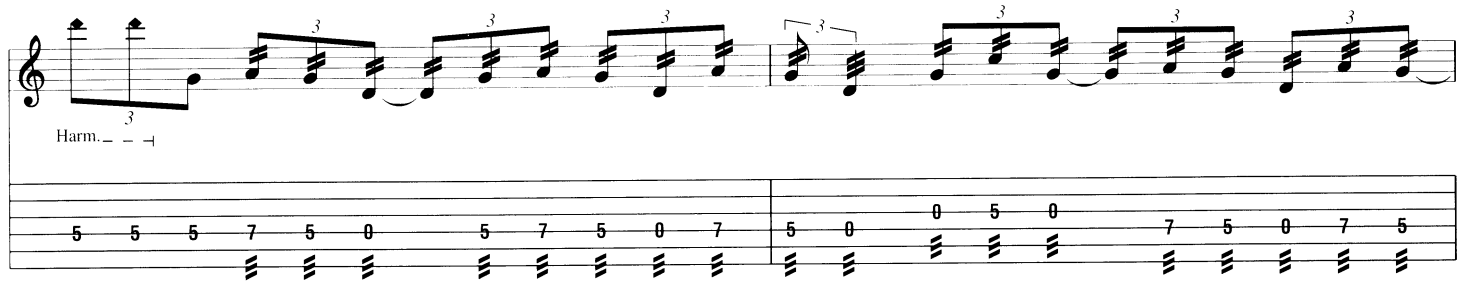
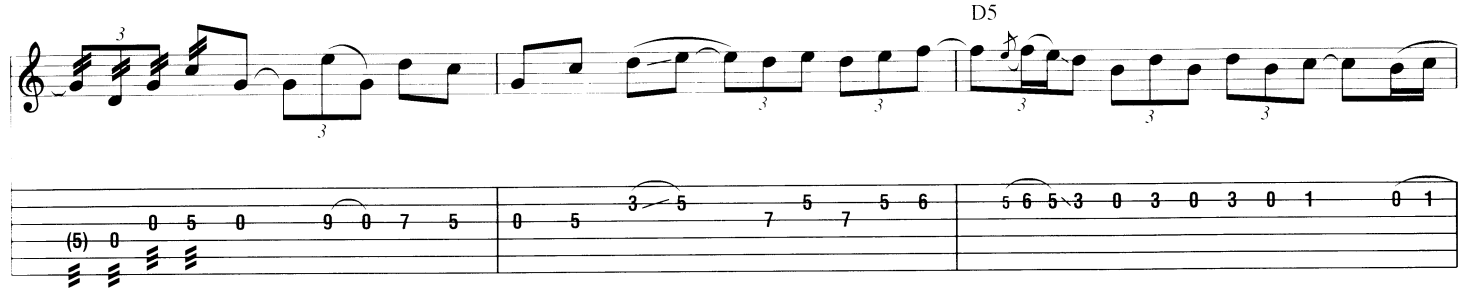

Guitar Solo
Very Fast ♩ = 228
A5
A5
A5
fdbk.
Harm.
pitch: E

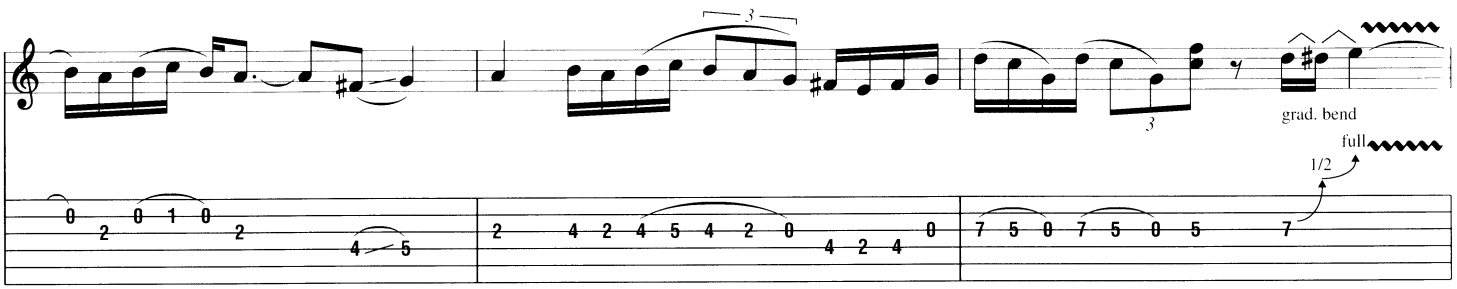
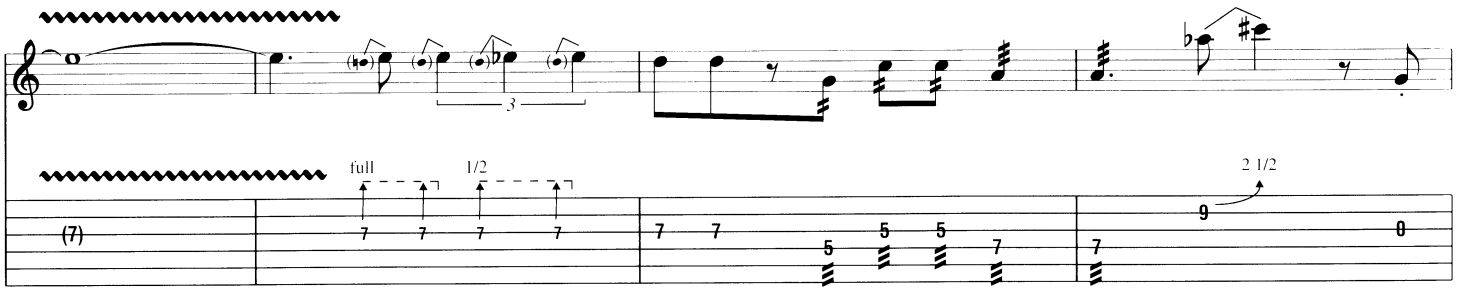

D/A
A5
Harm.
Harm.
* even
* Played as even eighth notes.

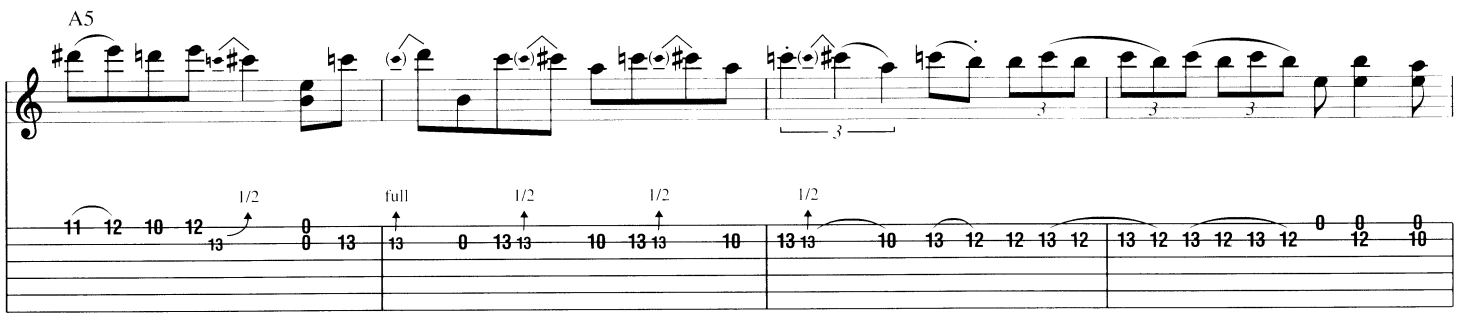

A5/D
G5/D
8va
loco
D5
P.H.
pitch: B
G

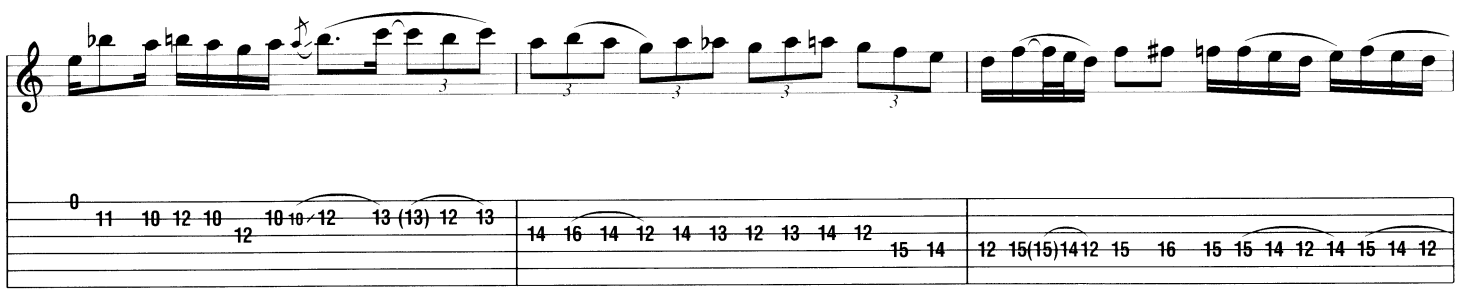

D
Dm7
even
Harm.
1/2

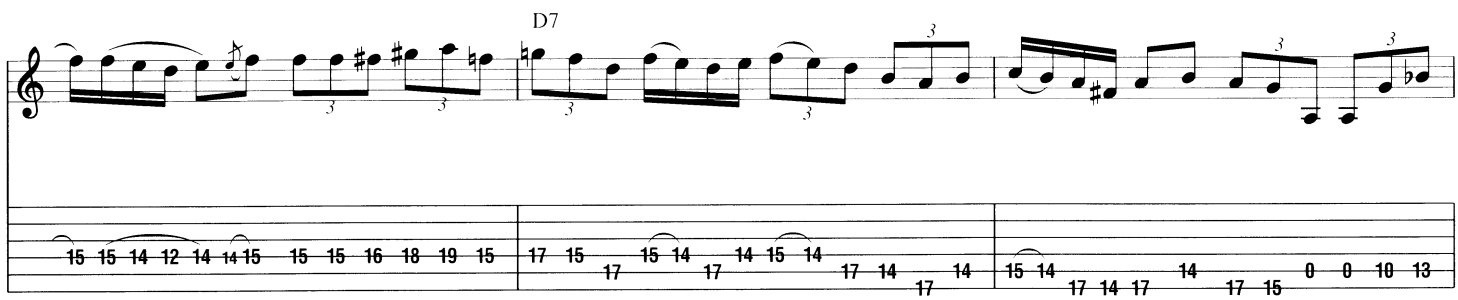

A5
Harm.
pitch: A

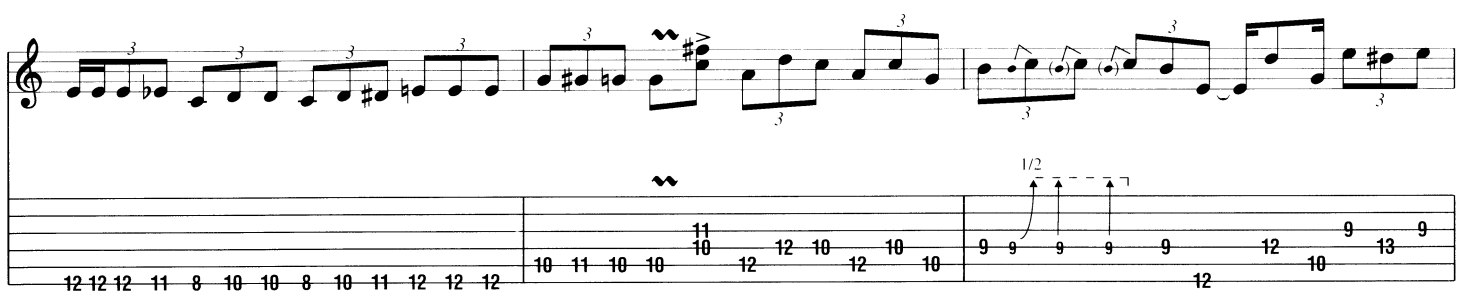
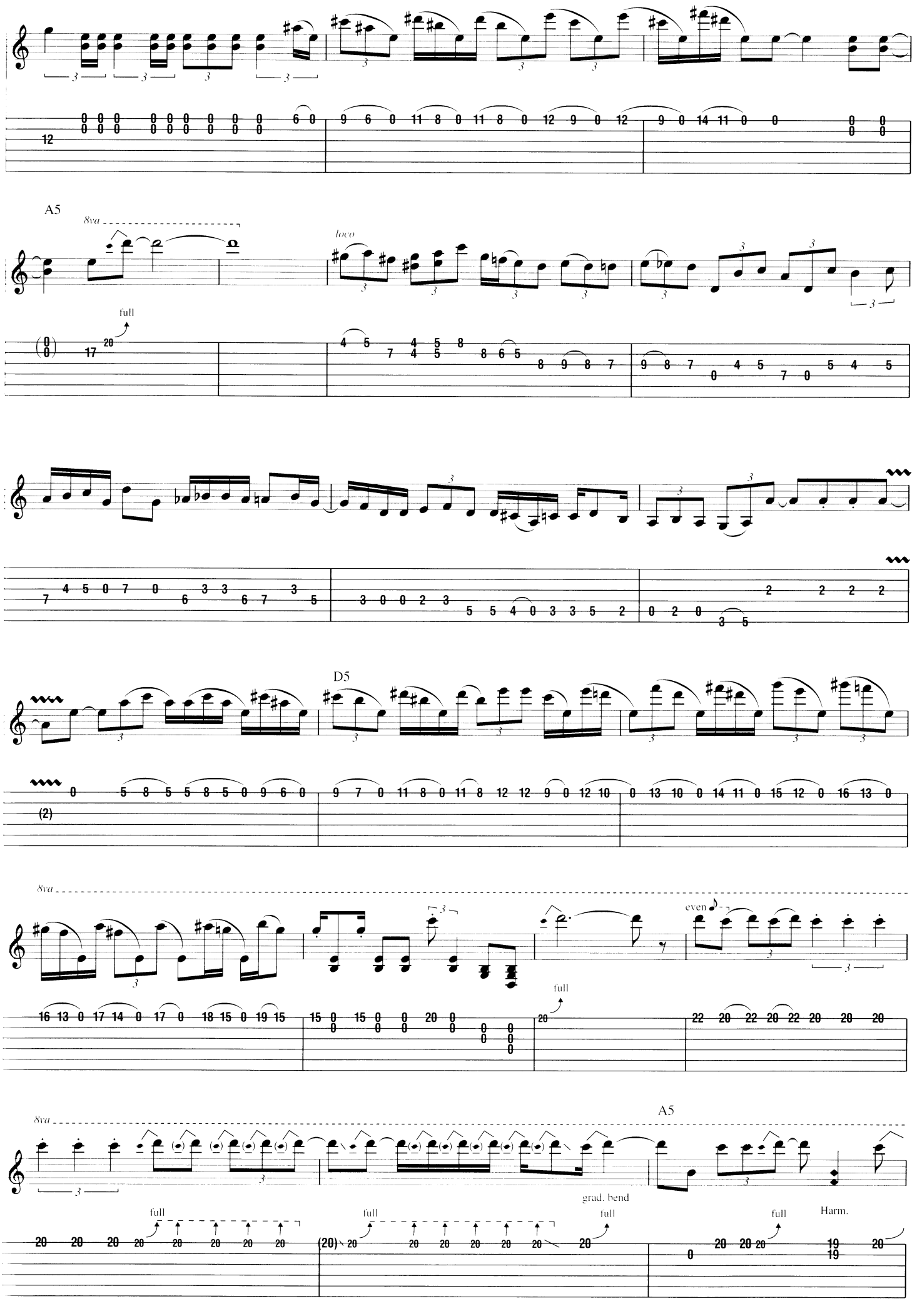
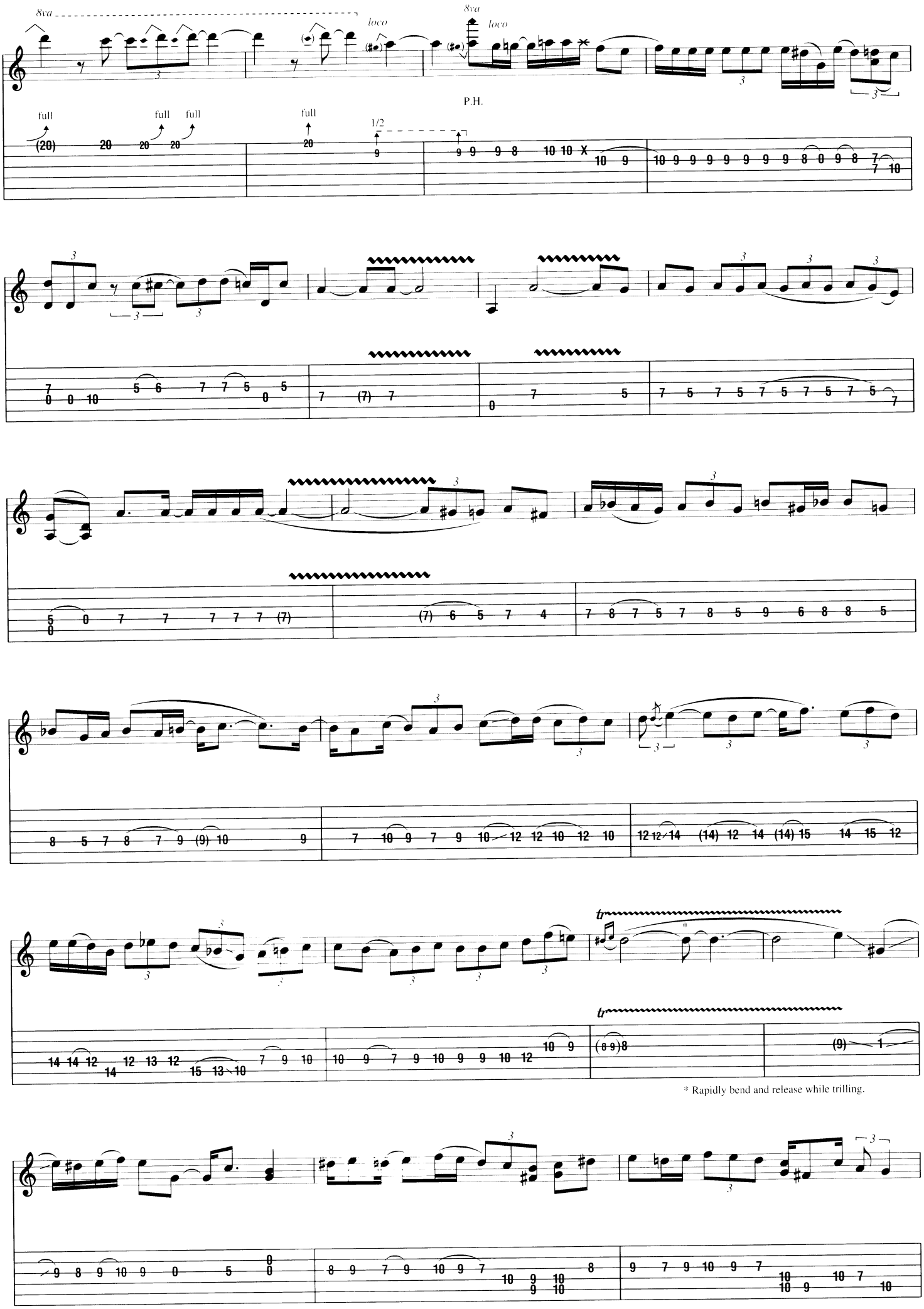
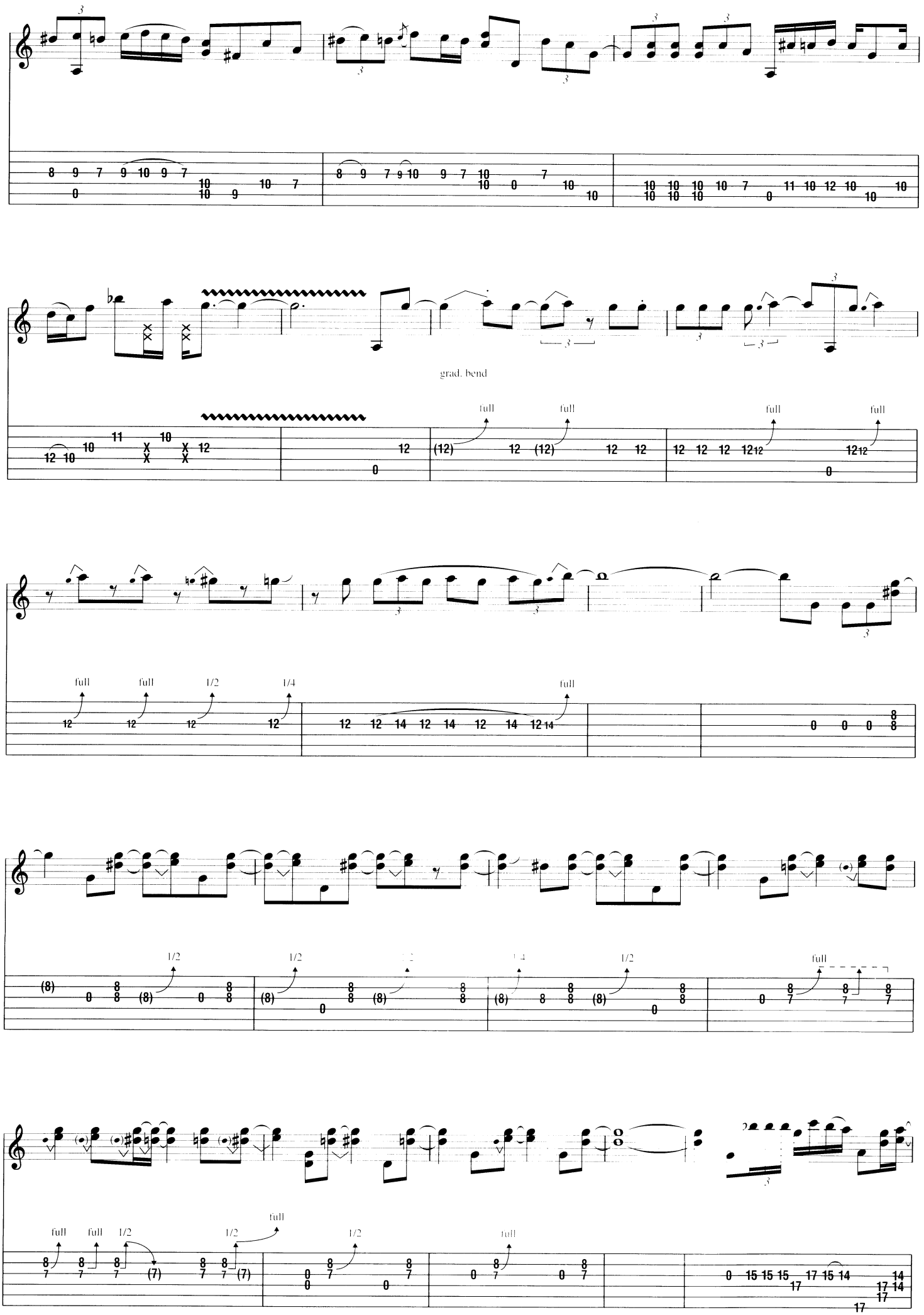

7:4
Harm.

Harm.

D5

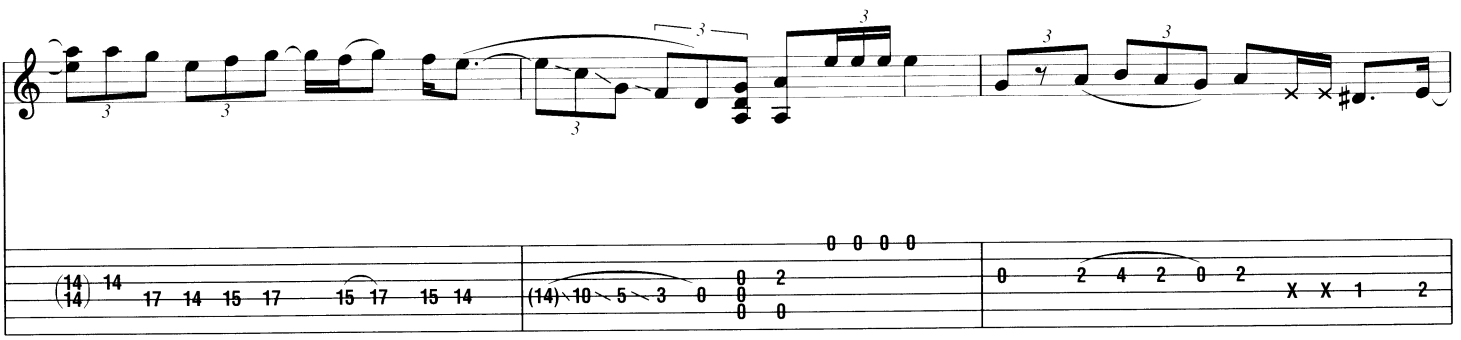

grad. bend
full
1/2

full
1/2
2 1/2

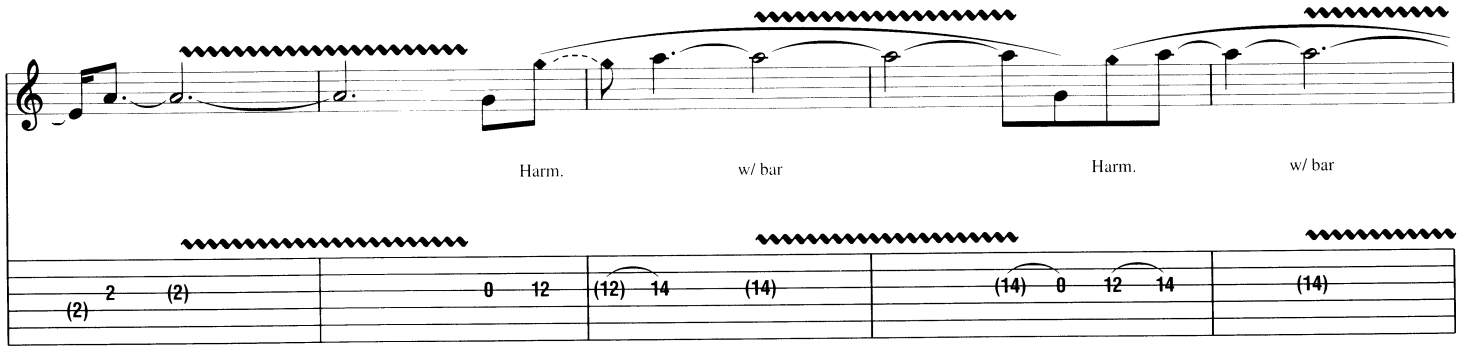

A5
1/2
full
1/2
1/2
1/2

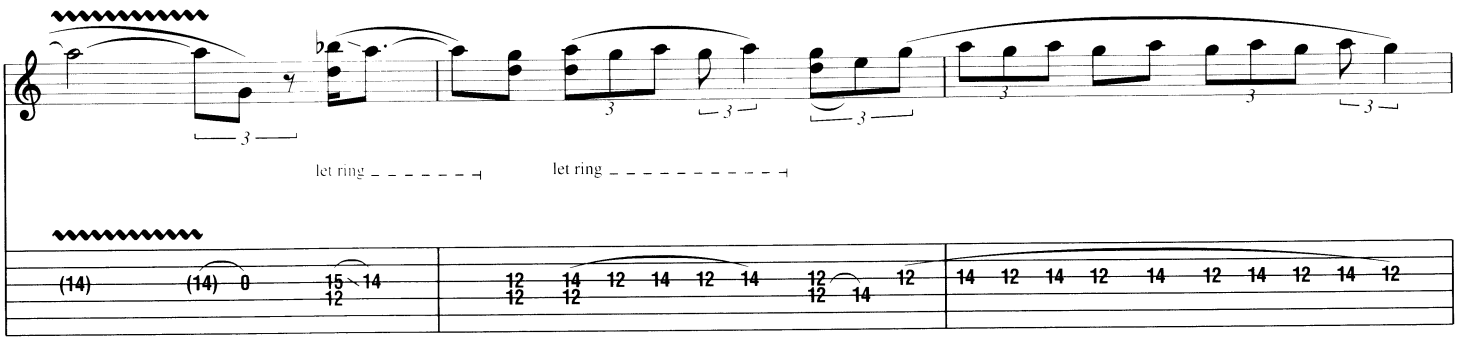


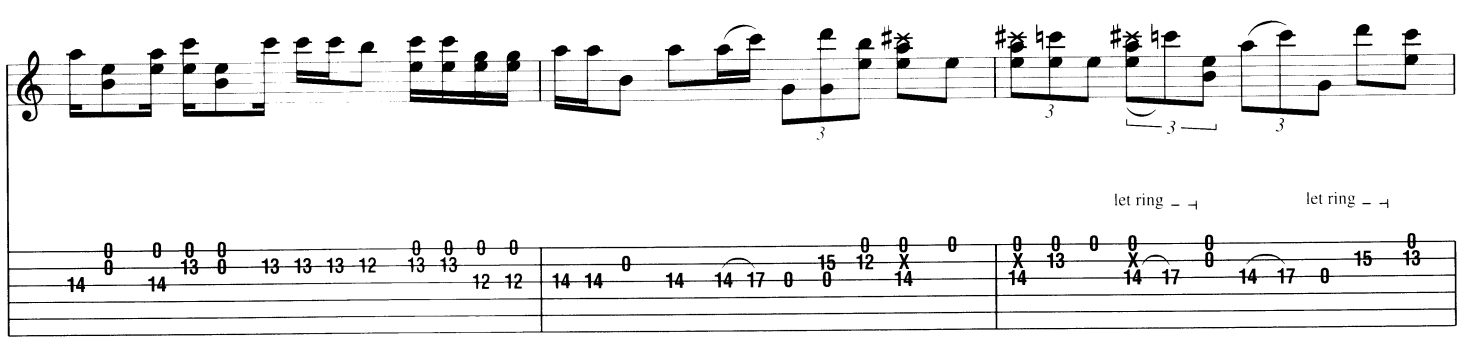

D7

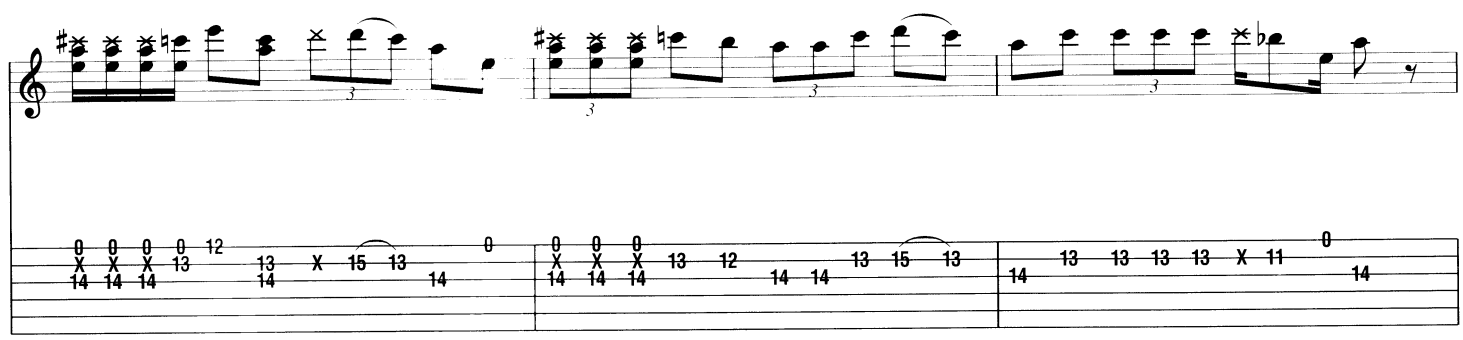

1/2

A5
8va
loco
full
D5
8va
even
full
8va
A5
grad. bend
full
full
full
full
Harm.

8va
loco
8va
loco
P.H.
full
full
full
full
1/2
tr
tr
* Rapidly bend and release while trilling.

grad. bend
full
1/2
1/4

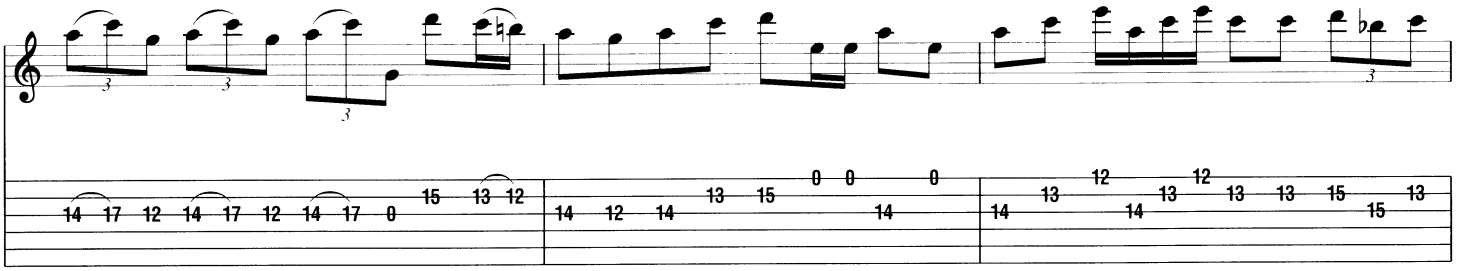


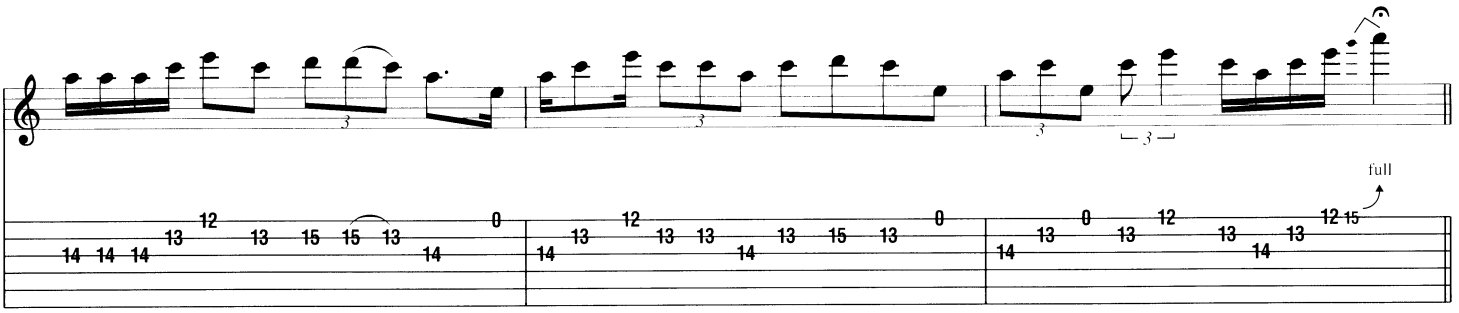

Harm.
w/ bar
Harm.
w/ bar


let ring
let ring

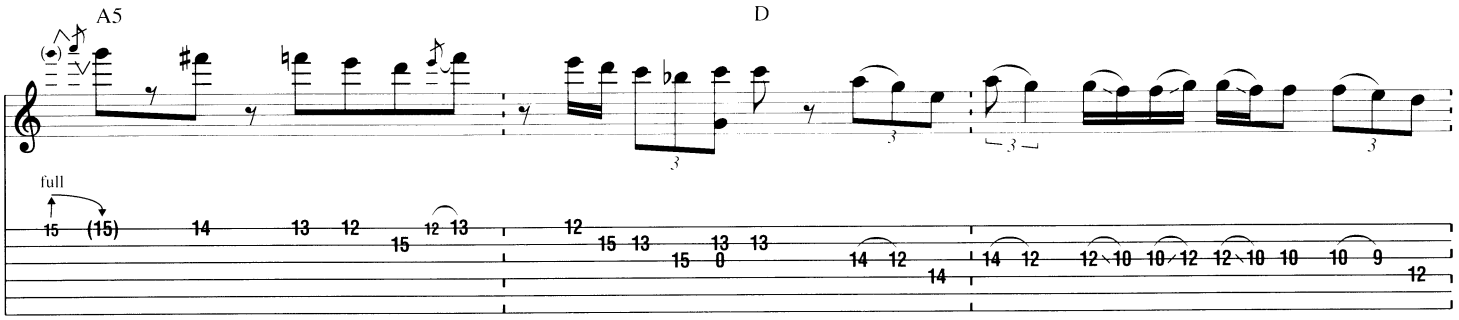

let ring
let ring



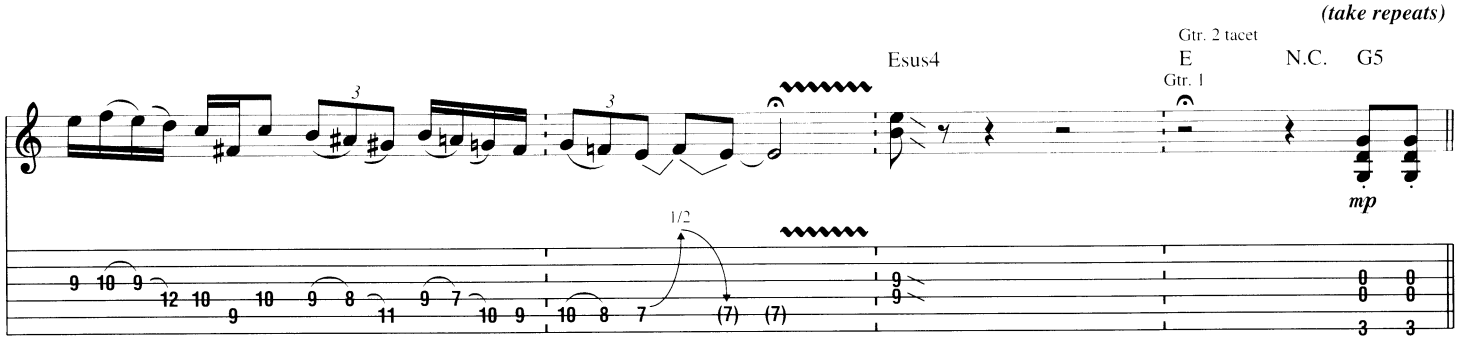




Interlude
Free Time

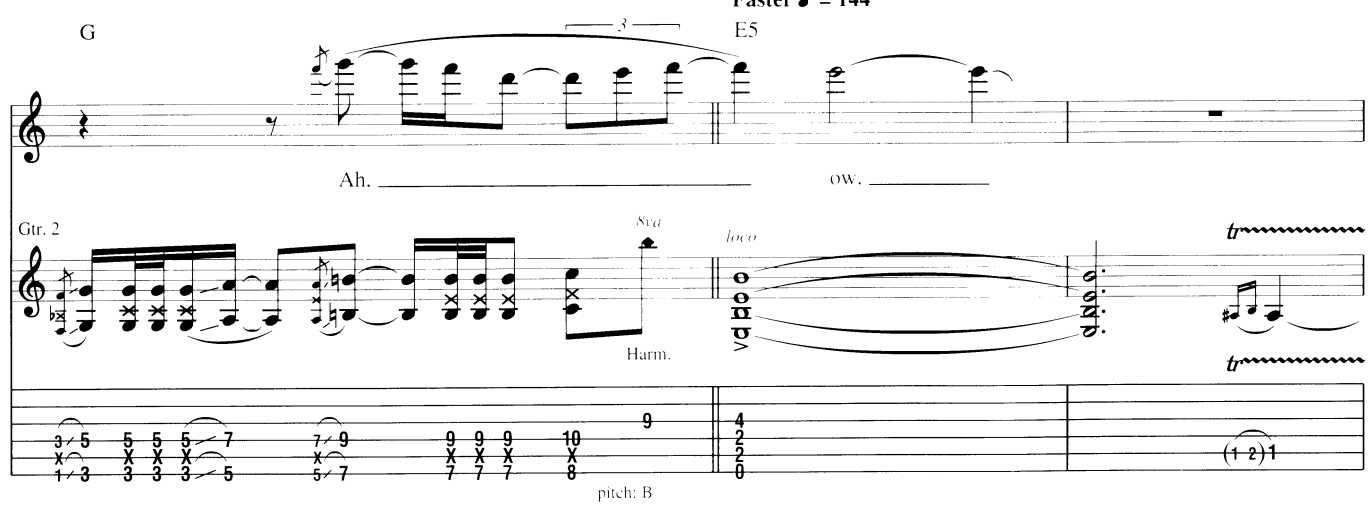
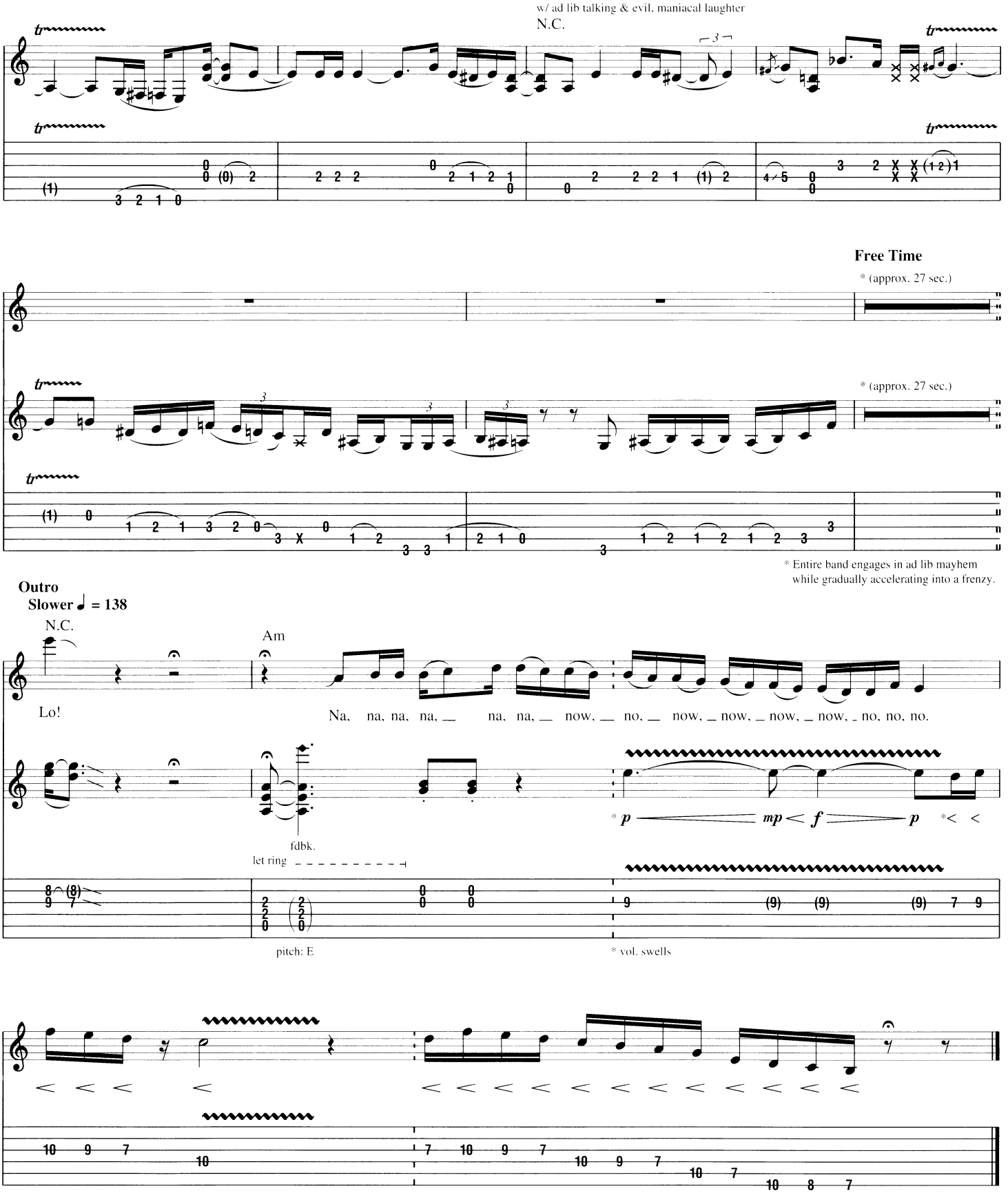


D.S. al Coda
(take repeats)



Coda

Interlude
Faster ♩ = 144



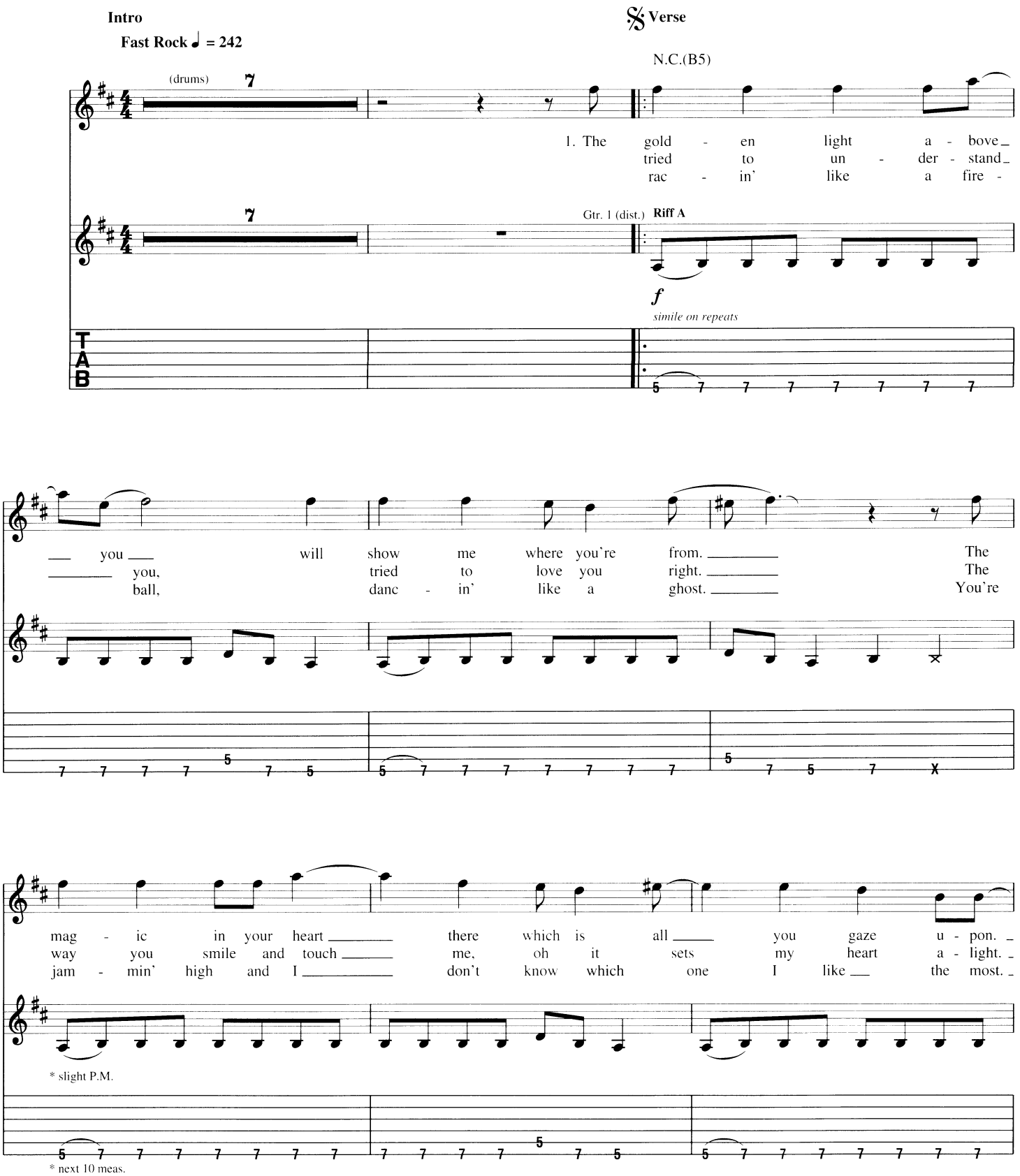
w/ ad lib talking & evil, maniacal laughter
N.C.
Free Time
* (approx. 27 sec.)
* (approx. 27 sec.)
* Entire band engages in ad lib mayhem while gradually accelerating into a frenzy.
Outro
Slower ♩ = 138
N.C.
Am
Lo!
Na, na, na, na, na, na, now, no, now, now, now, now, no, no, no.
fdbk.
let ring
pitch: E
* vol. swells

Additional Lyrics

4. If you've been bad,
Lord, I'll bet you have been bad,
I bet you have been bad,
And you've not been hit by flying lead,
You'd better close your eyes,
You'd better bow your head;
Wait for the ricochet, yeah, hey.

from *Deep Purple–The Very Best of Deep Purple*

Fireball

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro
Fast Rock ♩ = 242
(drums)
Verse
N.C.(B5)
1. The gold - en light a - bove_
tried to un - der - stand_
rac - in' like a fire -
Gtr. 1 (dist.)
Riff A
f
simile on repeats
T
A
B
you will show me where you're from. The
you, tried to love you right. The
ball, danc - in' like a ghost. You're
mag - ic in your heart there which is all you gaze u - pon._
way you smile and touch me, oh it sets my heart a - light._
jam - min' high and I don't know which one I like the most._
* slight P.M.
* next 10 meas.

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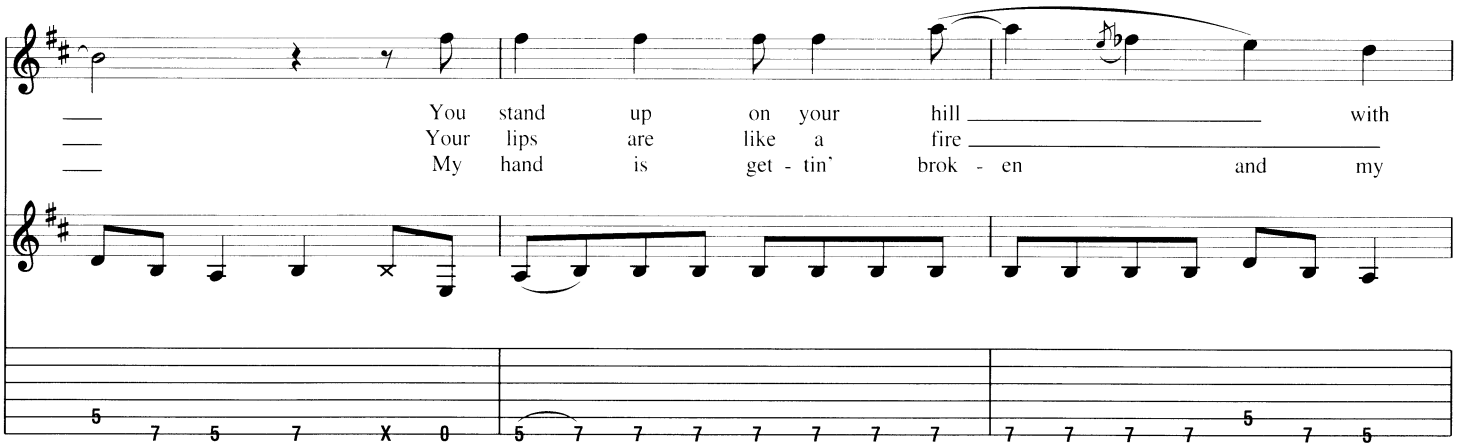
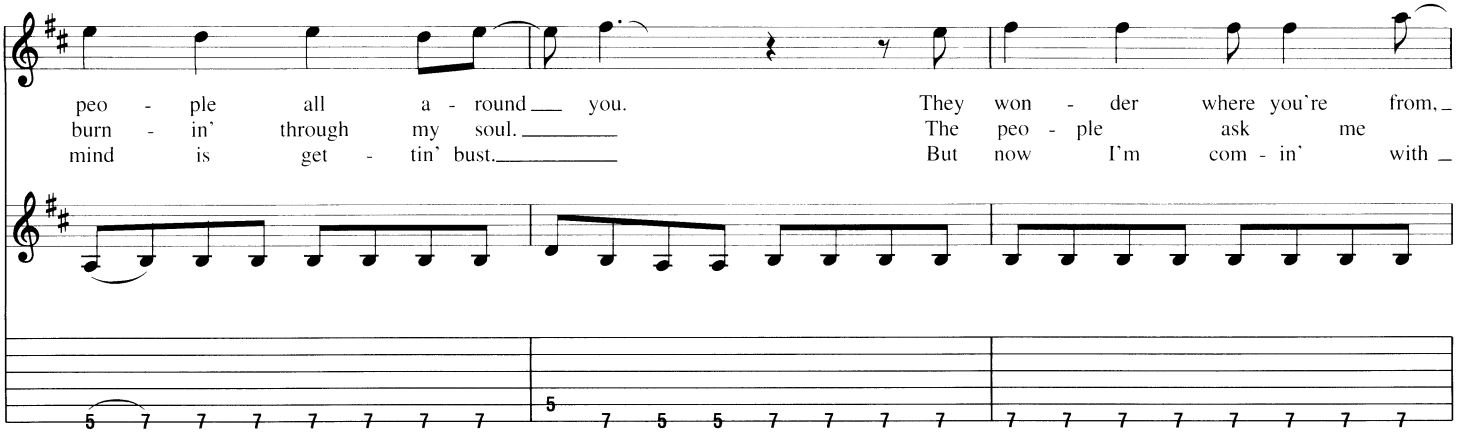
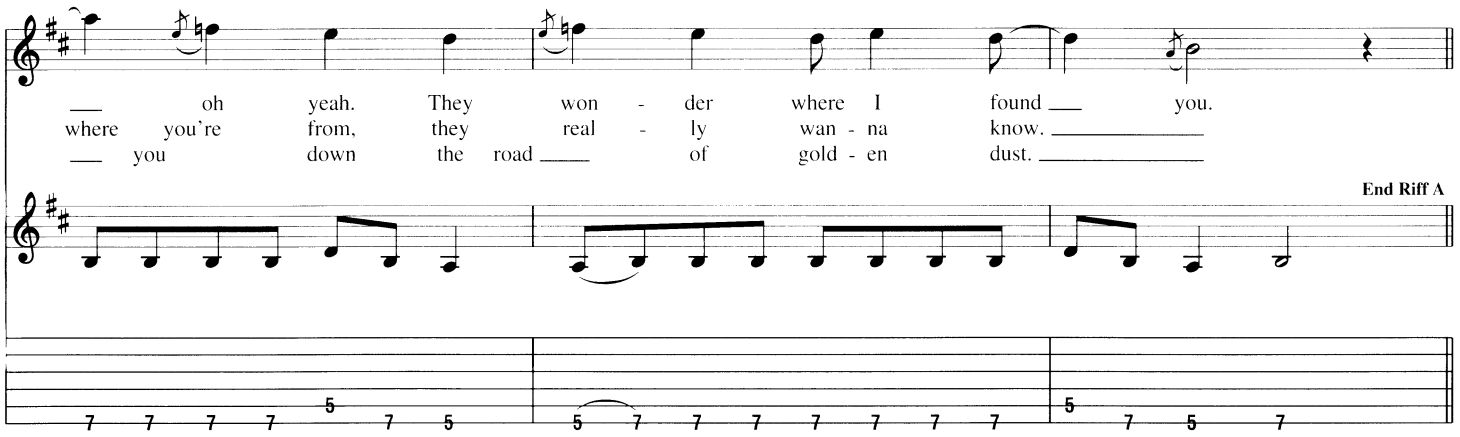
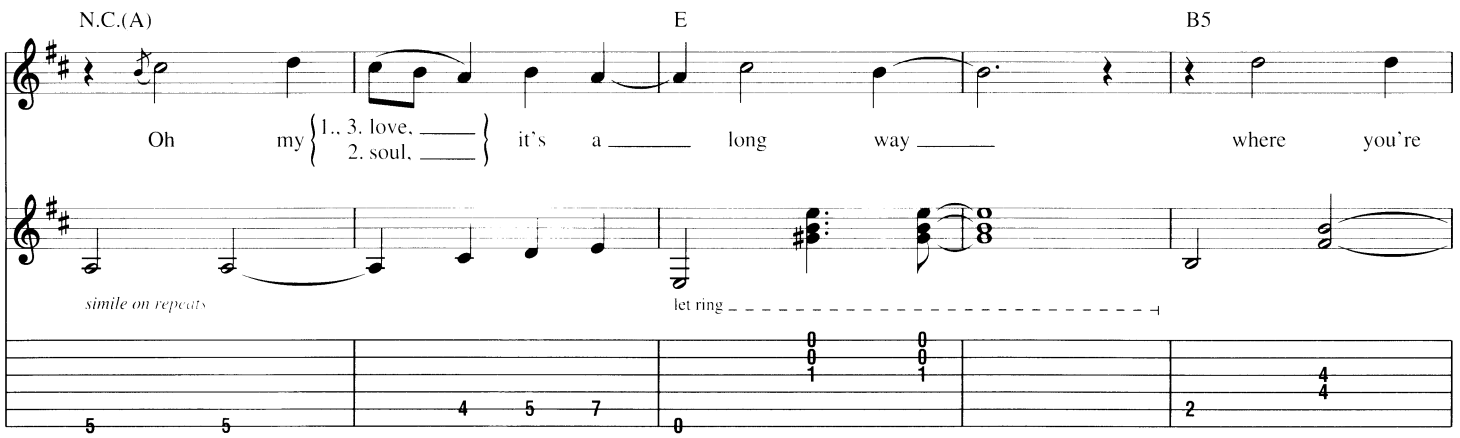



peo - ple all a - round you. They won - der where you're from,
burn - in' through my soul. The peo - ple ask me
mind is get - tin' bust. But now I'm com - in' with

To Coda 2



Chorus



To Coda 1

Gtr. 1: w/ Fill 1, 2nd time
Gtr. 1: w/ Fill 1, 3rd time, simile

F♯ N.C.

from. It's a long way

2. I

* Sing 1st time only

Bridge

* N.C.(E5) (C♯m)

Mag - ic wom - an wreck - in' up my soul.

P.M.

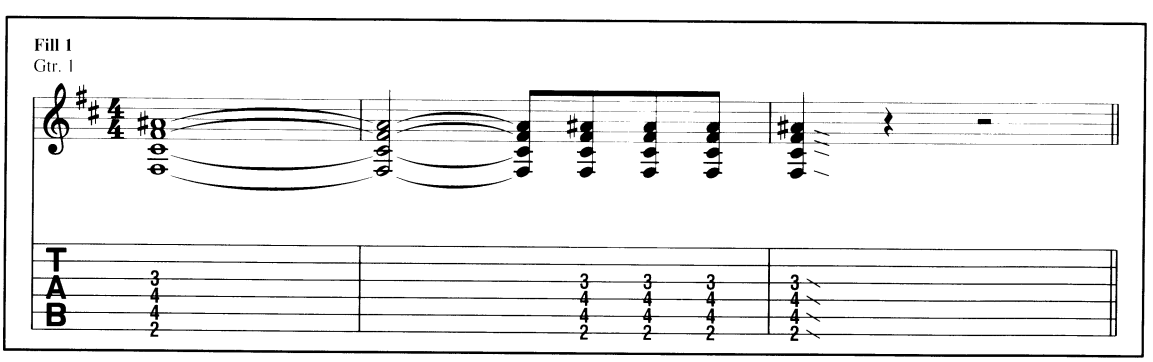
* Chord symbols reflect overall tonality.

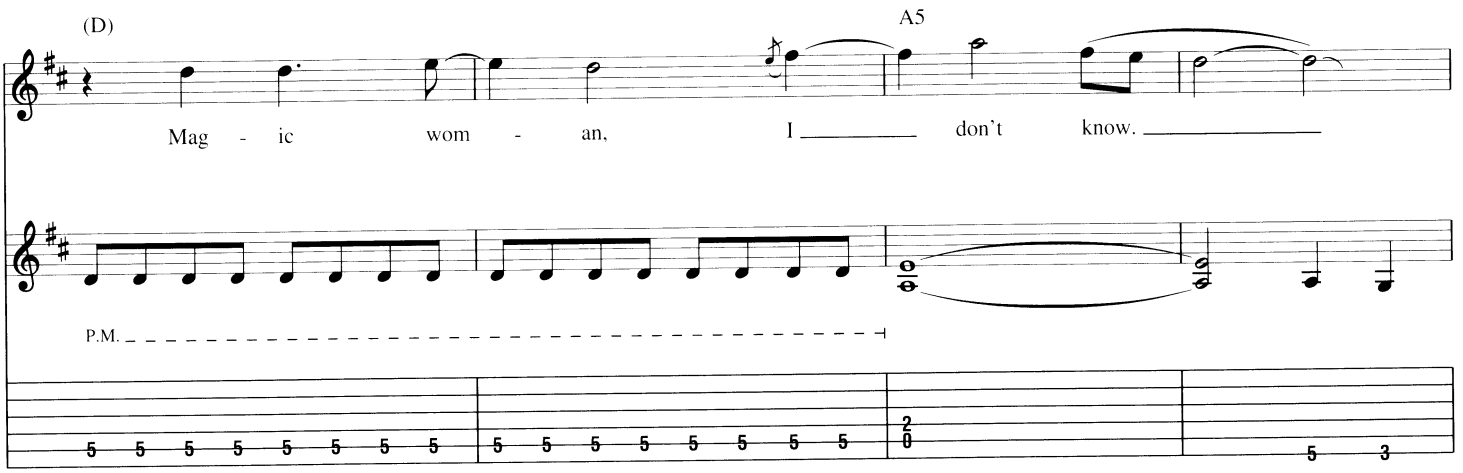
(C) (G)

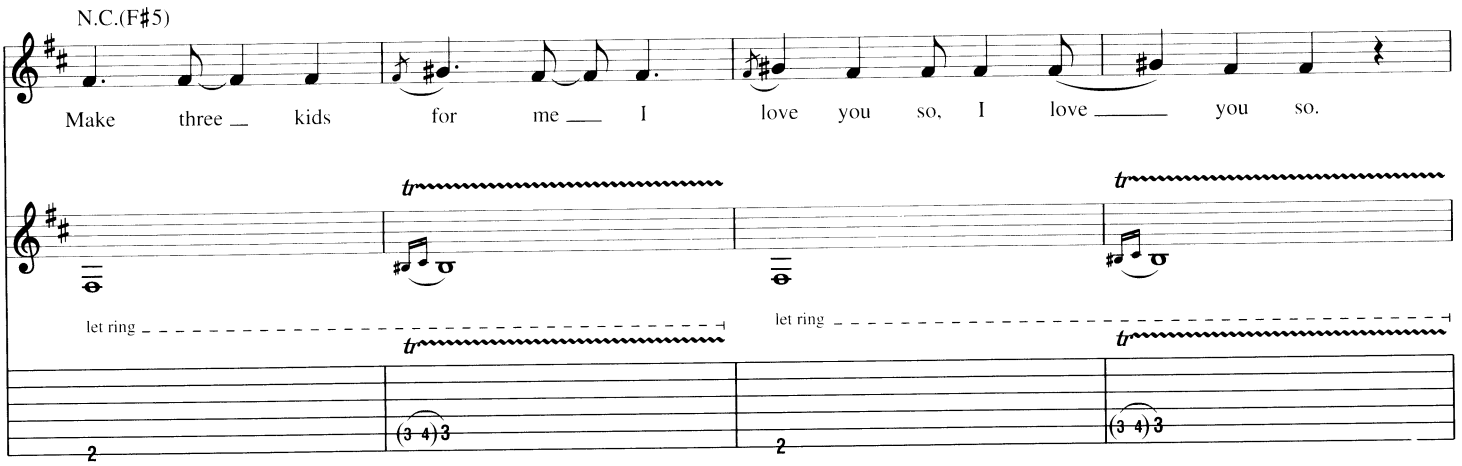
Things you tell me have nev - er been told.

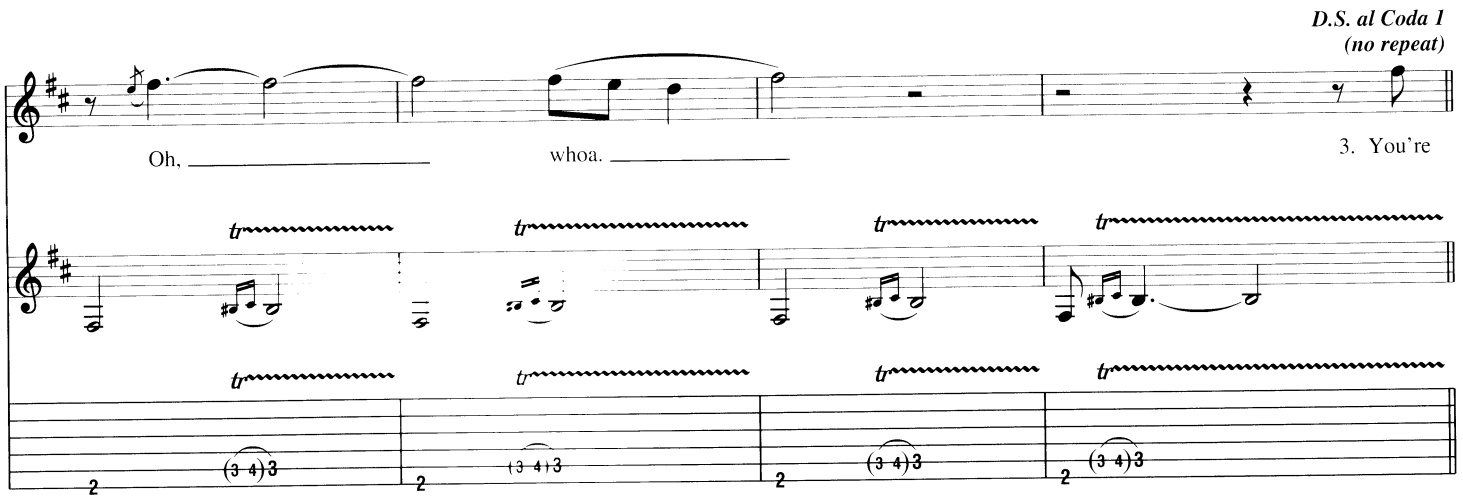
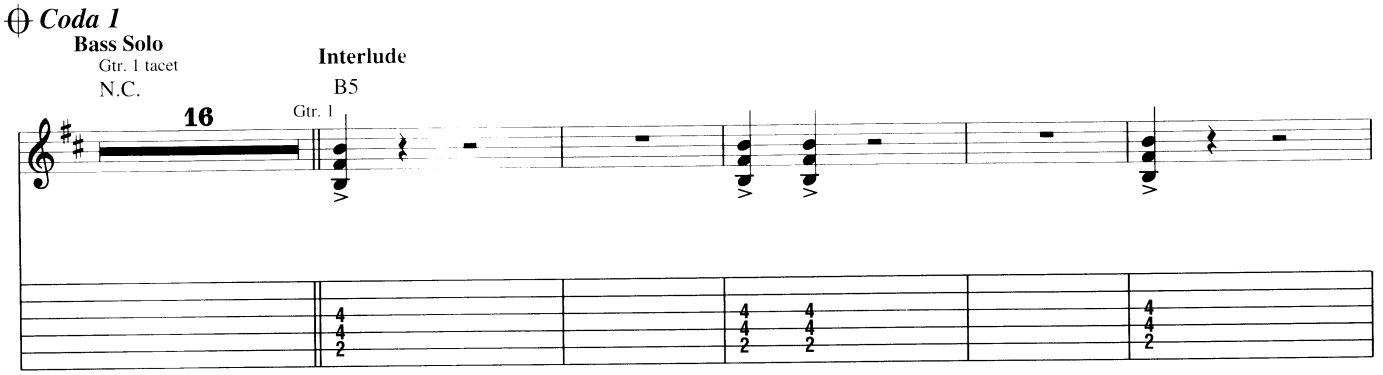
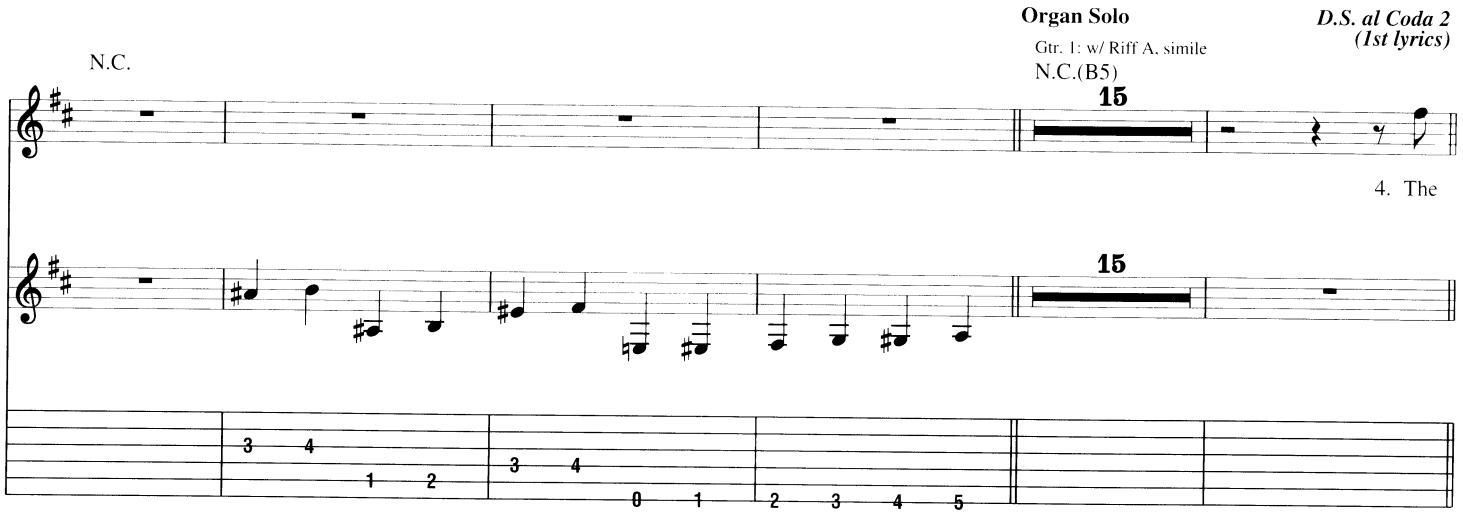
P.M.

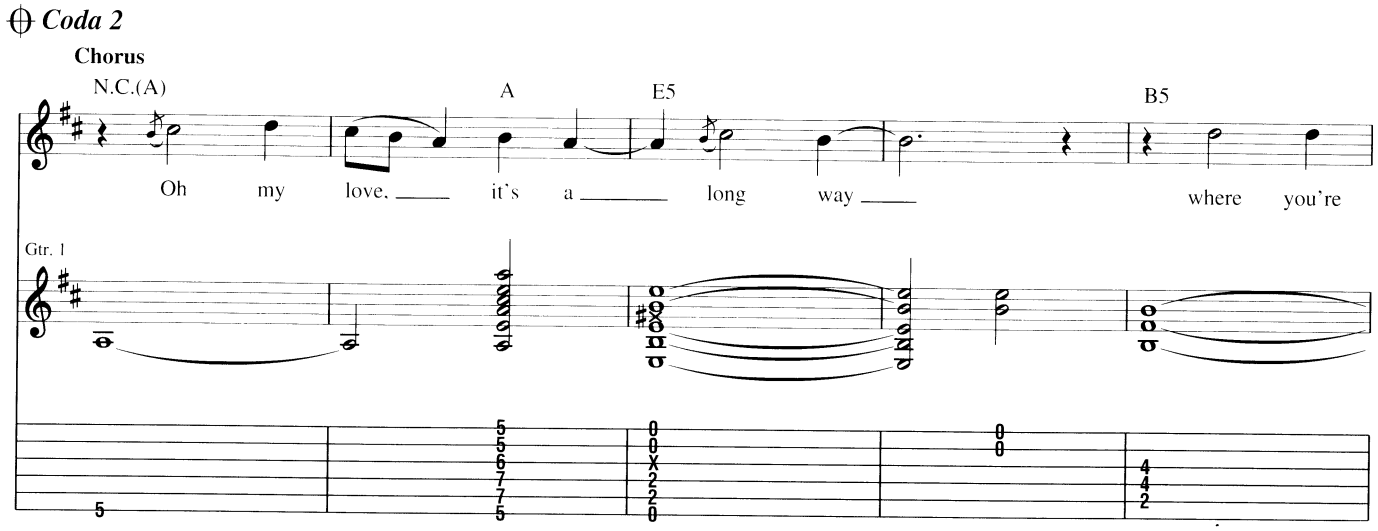
Fill 1
Gtr. 1

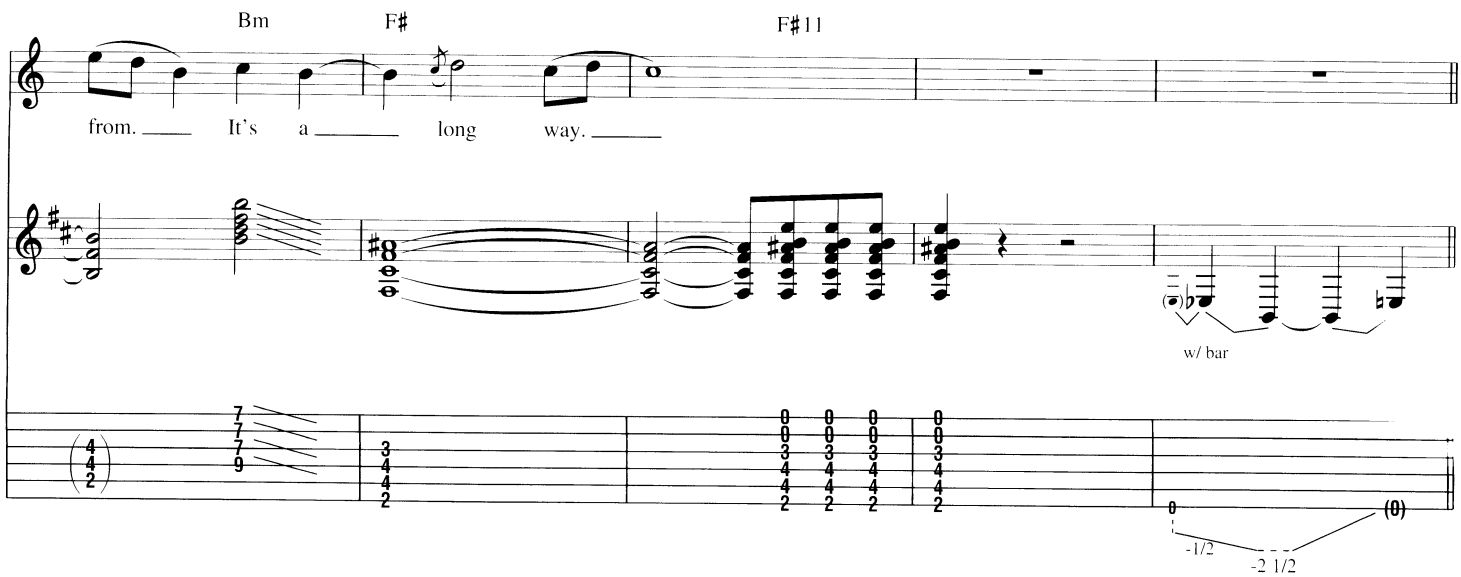


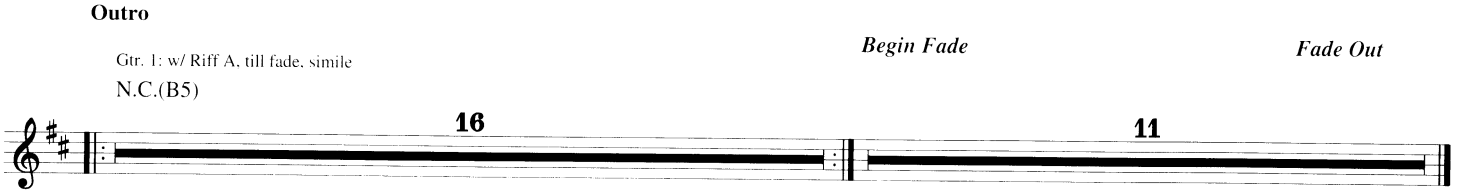

(D)
A5
Mag - ic wom - an, I don't know.
P.M.


N.C.(F♯5)
Make three kids for me I love you so, I love you so.
let ring
let ring


D.S. al Coda 1
(no repeat)
Oh, whoa.
3. You're

Coda 1
Bass Solo
Gtr. 1 tacet
N.C.
16
Interlude
B5
Gtr. 1

Organ Solo
D.S. al Coda 2
(1st lyrics)
Gtr. 1: w/ Riff A, simile
N.C.
N.C.(B5)
15
15
4. The


Coda 2
Chorus
N.C.(A)
A
E5
B5
Oh my love, it's a long way
where you're
Gtr. 1


Bm
F#
F#11
from. It's a long way.
w/ bar
-1/2
-2 1/2


Outro
Gtr. 1: w/ Riff A, till fade, simile
N.C.(B5)
Begin Fade
Fade Out
16
11

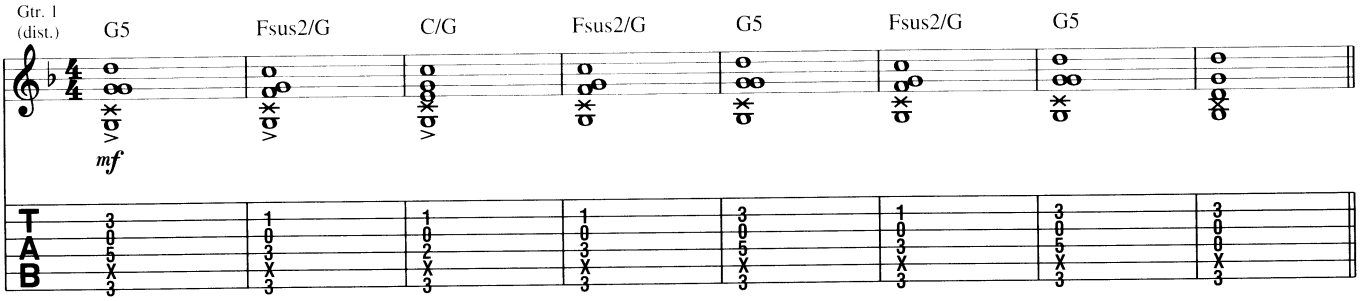
from *Deepest Purple–The Very Best of Deep Purple*

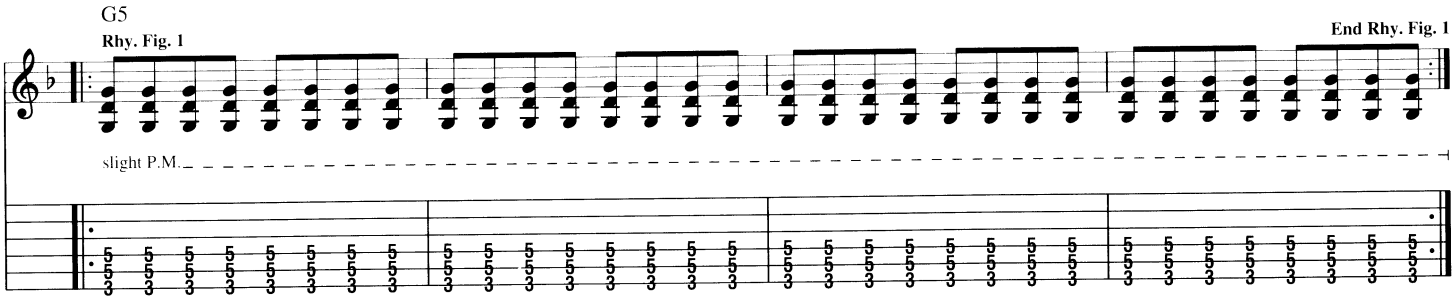
Highway Star

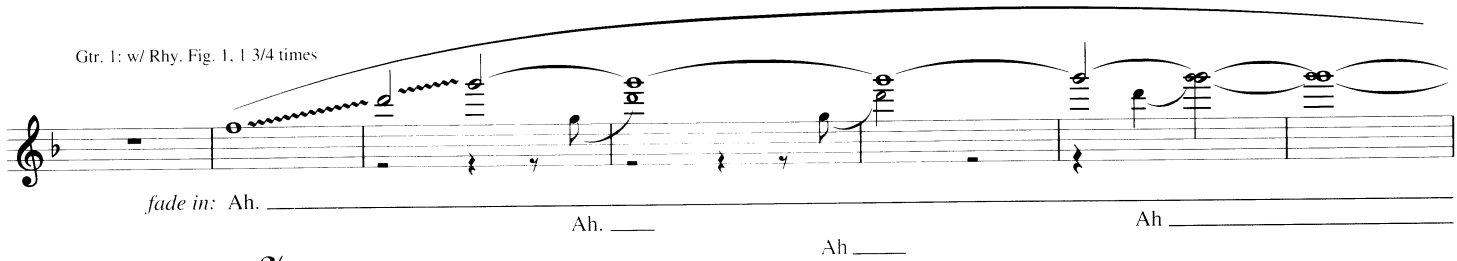
Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

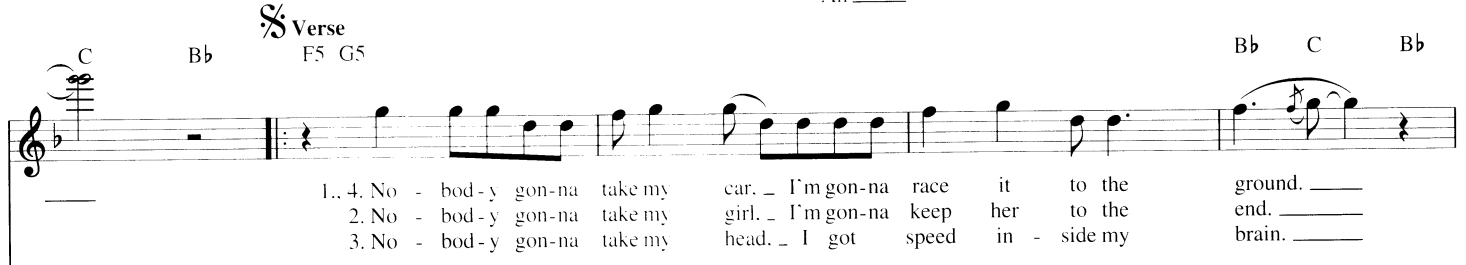
Intro

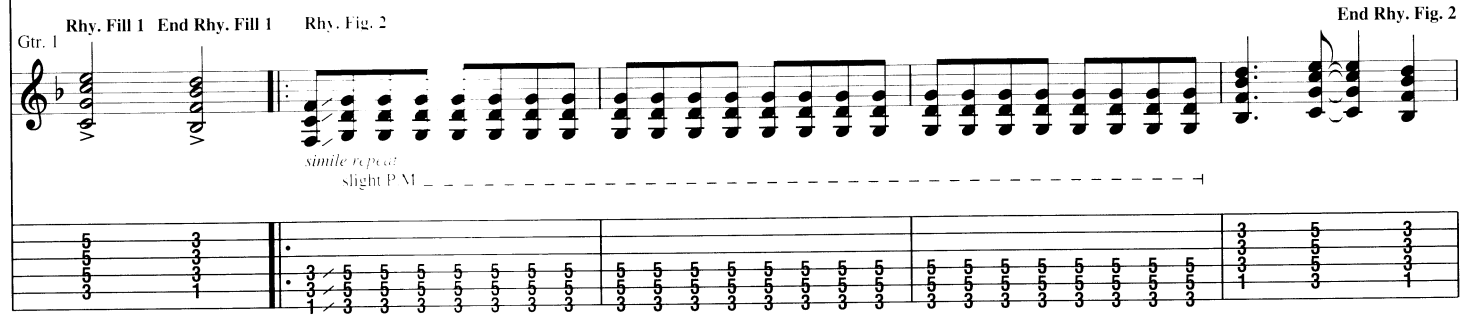
Up Tempo Rock ♩ = 176

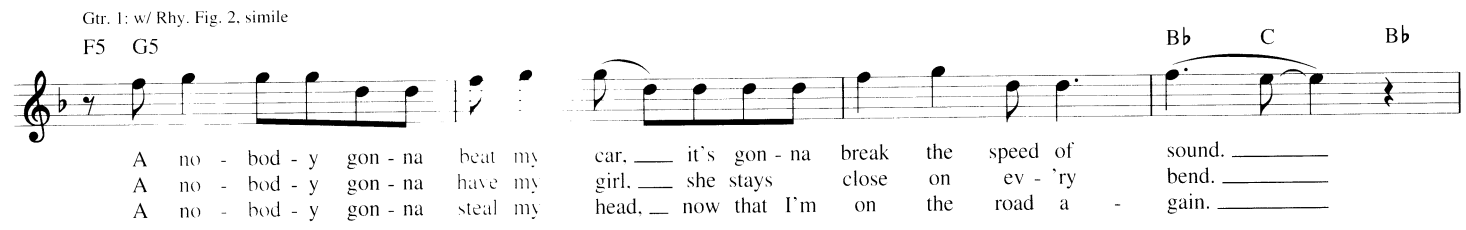







Verse
C
B♭
F5 G5
B♭ C B♭
1., 4. No - bod - y gon-na take my car. I'm gon-na race it to the ground.
2. No - bod - y gon-na take my girl. I'm gon-na keep her to the end.
3. No - bod - y gon-na take my head. I got speed in - side my brain.




Gtr. 1: w/ Rhy. Fig. 2, simile
F5 G5
B♭ C B♭
A no - bod - y gon - na beat my car, it's gon - na break the speed of sound.
A no - bod - y gon - na have my girl, she stays close on ev - 'ry bend.
A no - bod - y gon - na steal my head, now that I'm on the road a - gain.

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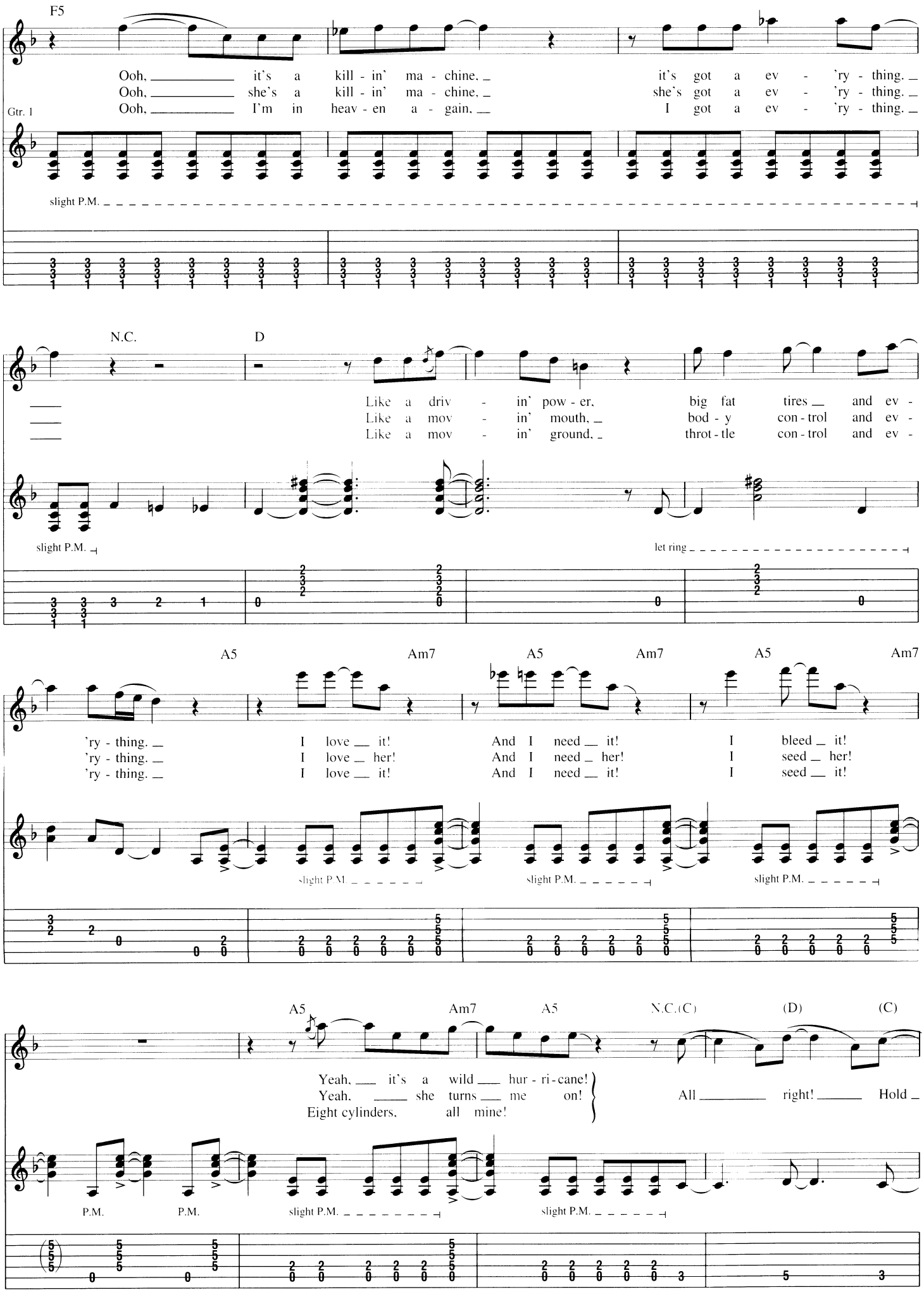
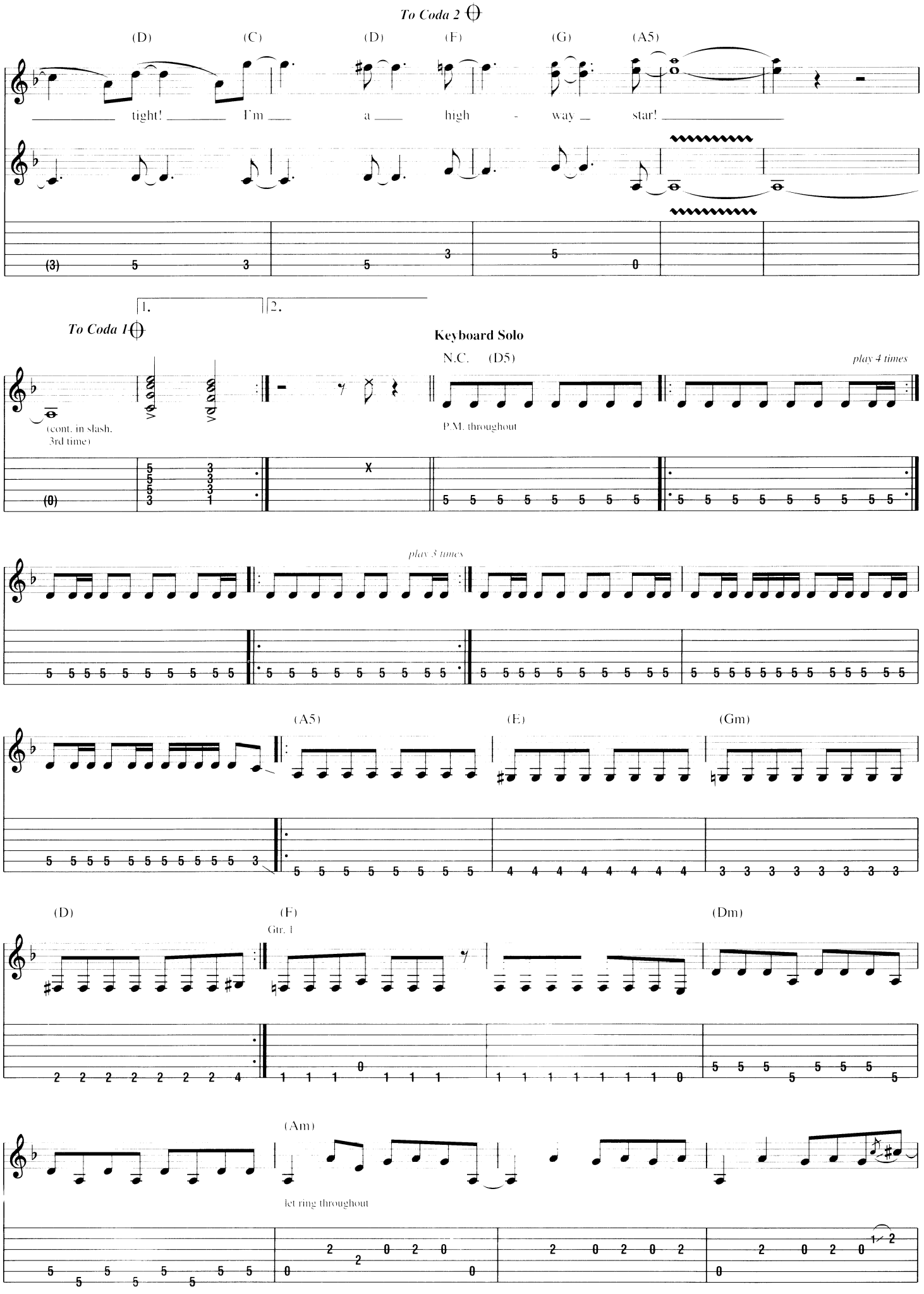
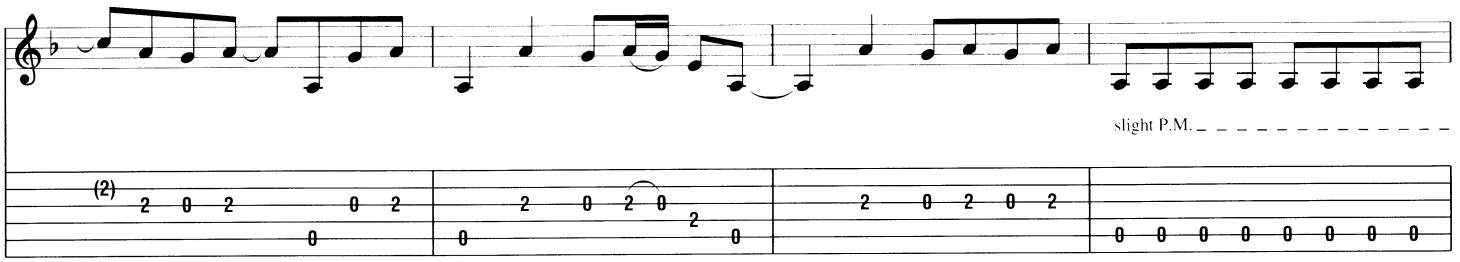
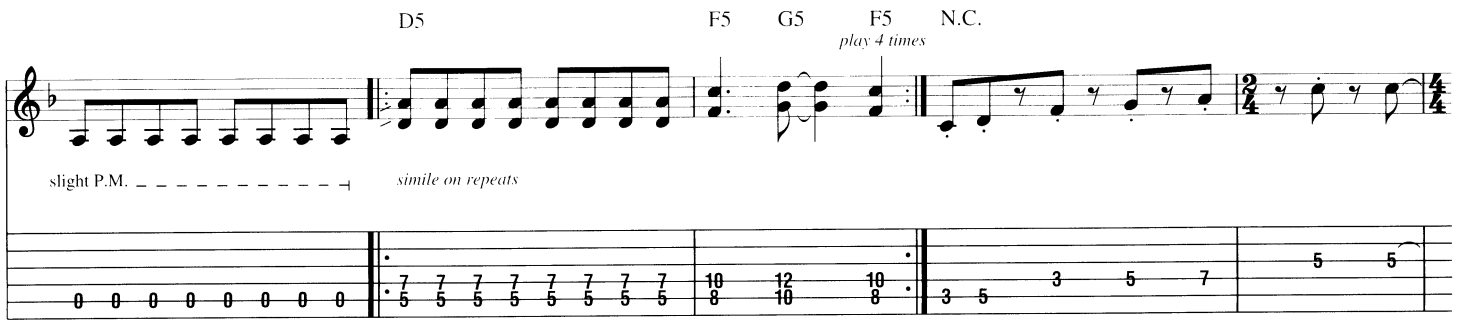
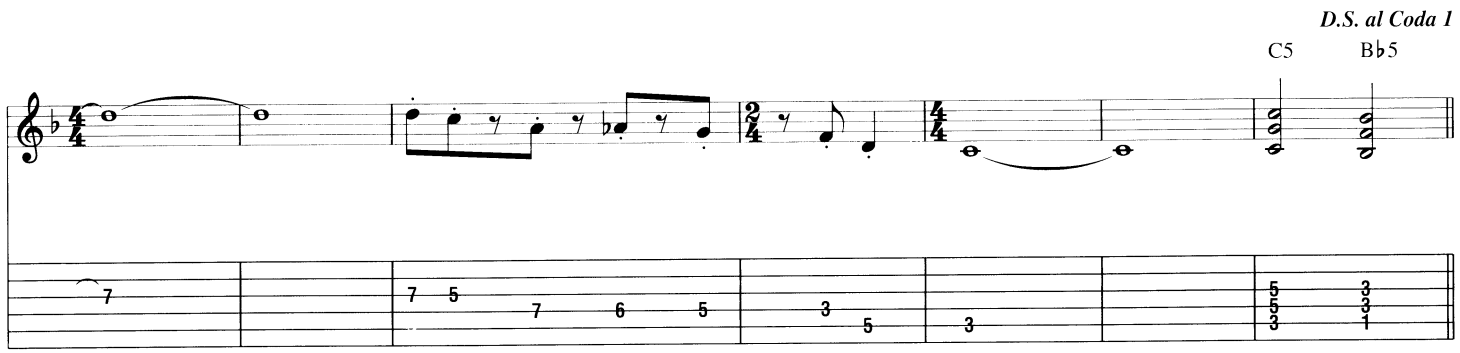
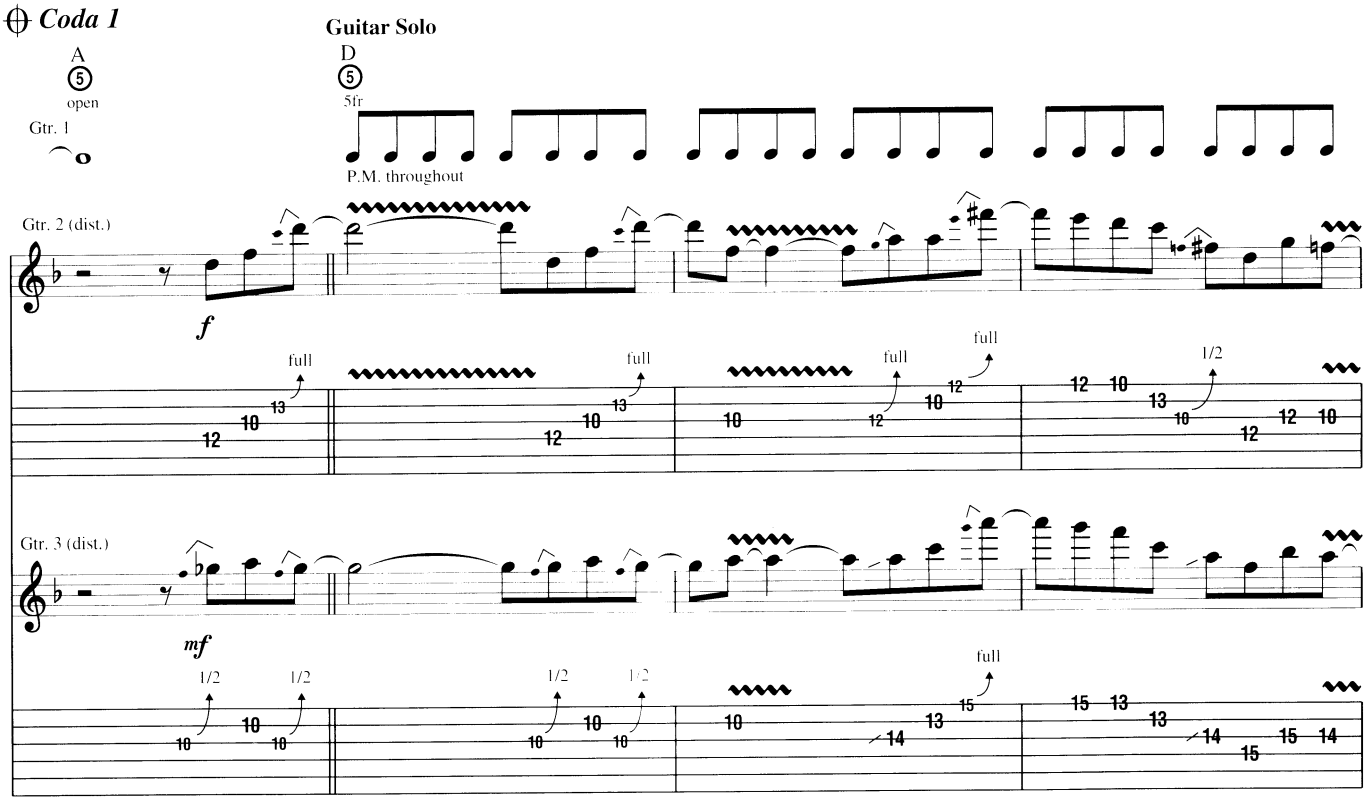
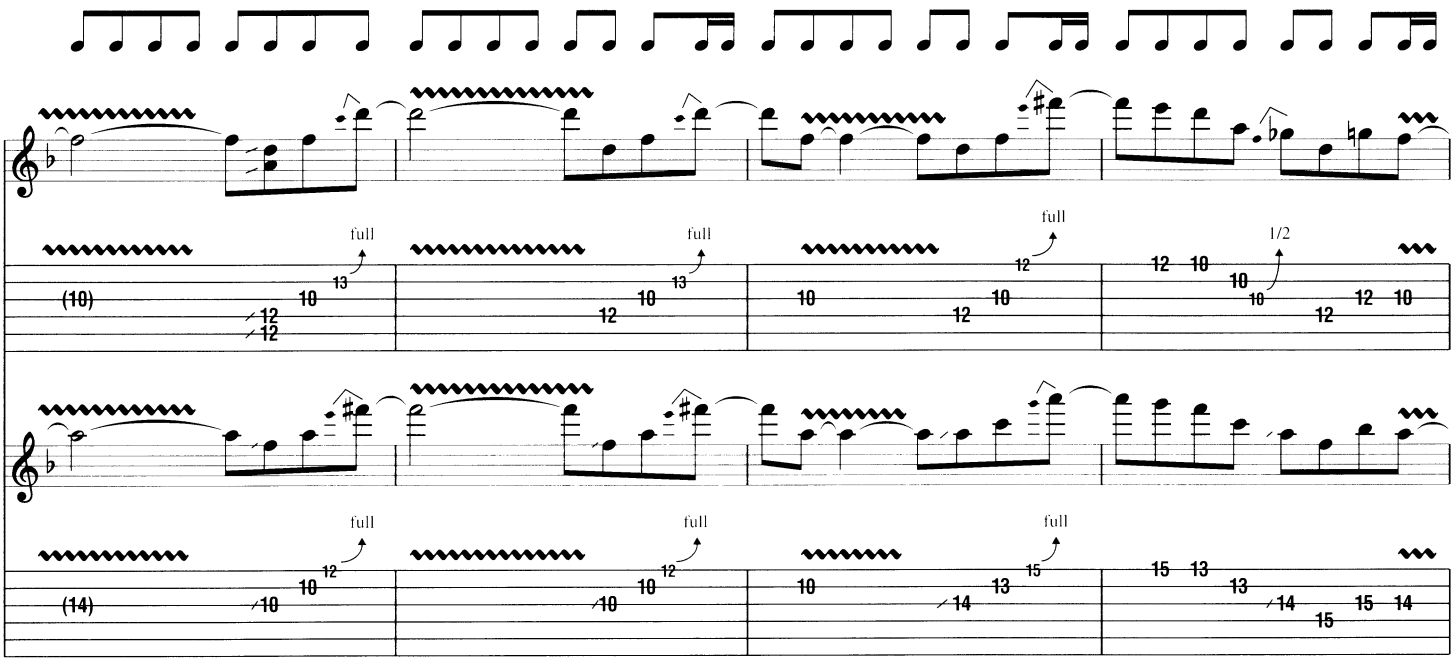
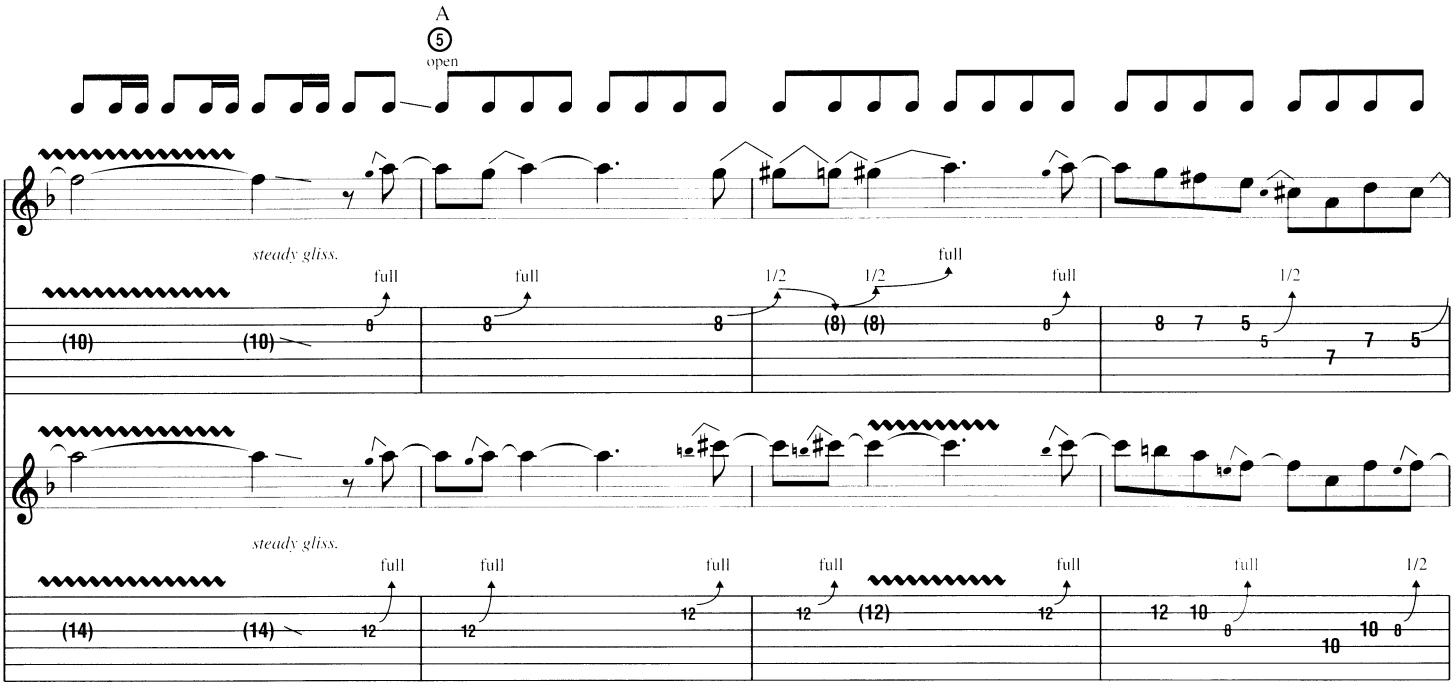
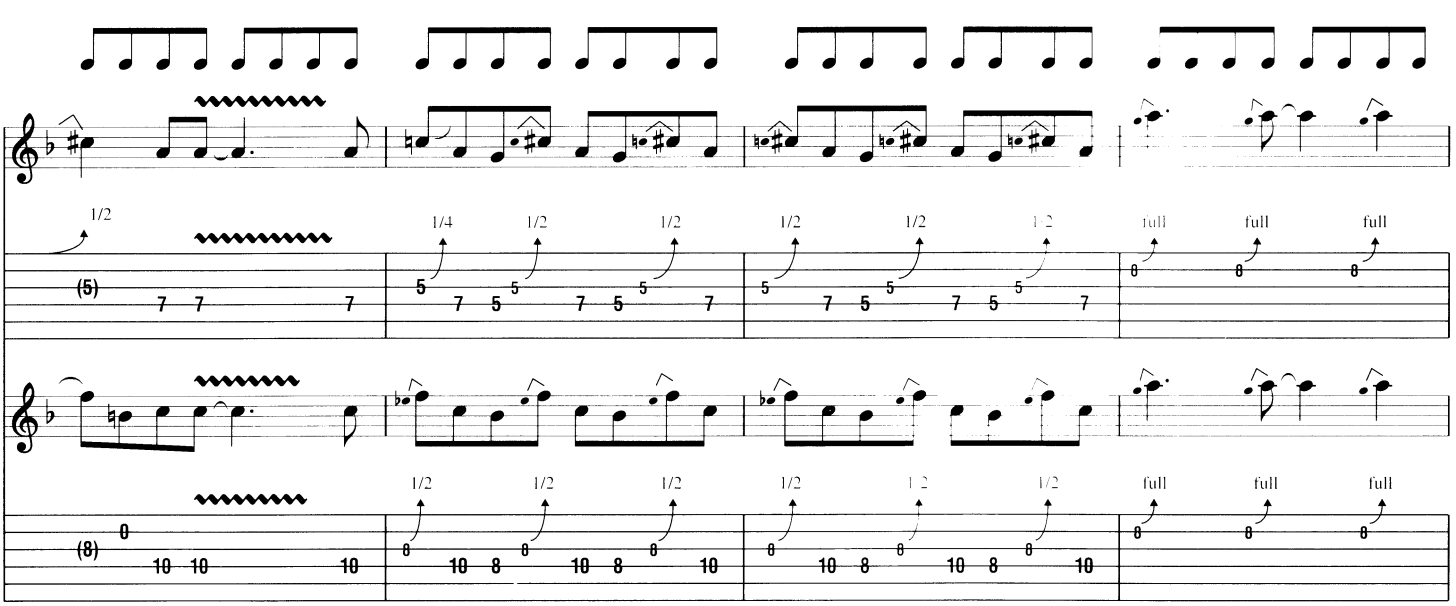
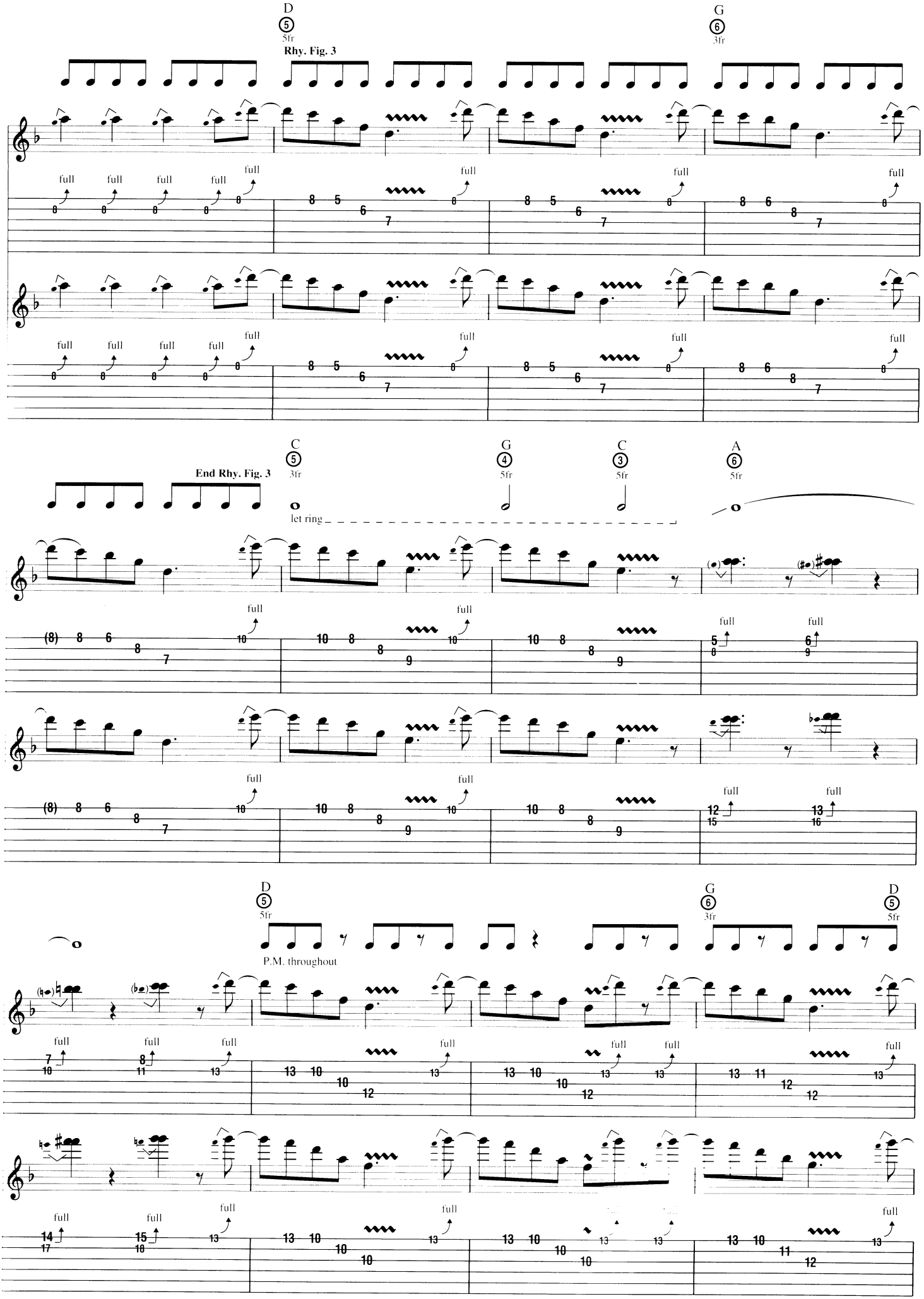
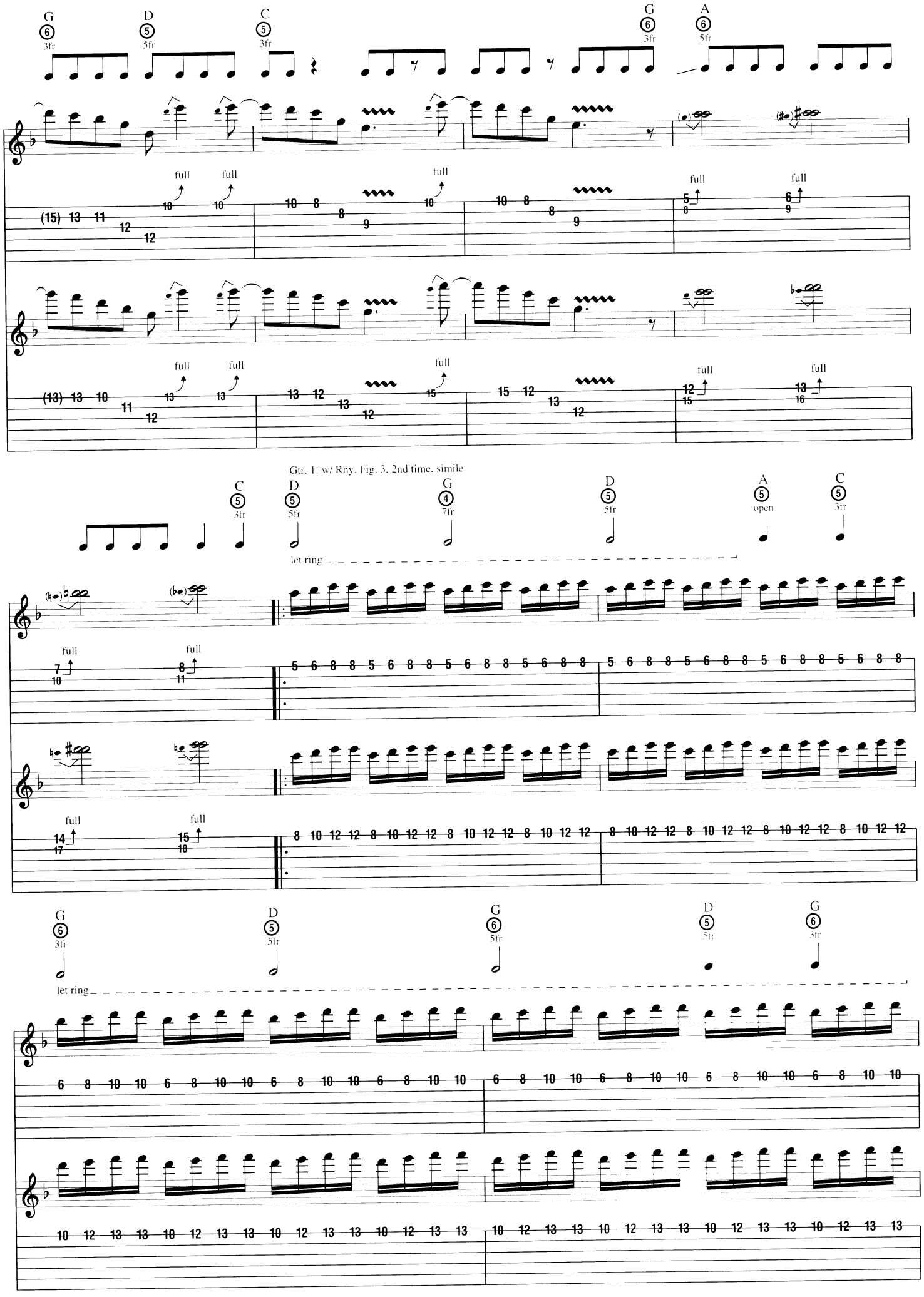

F5
Ooh, it's a kill - in' ma - chine, it's got a ev - 'ry - thing.
Ooh, she's a kill - in' ma - chine, she's got a ev - 'ry - thing.
Ooh, I'm in heav - en a - gain, I got a ev - 'ry - thing.
Gtr. 1
slight P.M.
N.C.
D
Like a driv - in' pow - er, big fat tires and ev -
Like a mov - in' mouth, bod - y con - trol and ev -
Like a mov - in' ground, throt - tle con - trol and ev -
slight P.M.
let ring
A5
Am7
A5
Am7
A5
Am7
'ry - thing. I love it! And I need it! I bleed it!
'ry - thing. I love her! And I need her! I seed her!
'ry - thing. I love it! And I need it! I seed it!
slight P.M.
slight P.M.
slight P.M.
A5
Am7
A5
N.C.(C)
(D)
(C)
Yeah, it's a wild hur - ri - cane!
Yeah, she turns me on!
Eight cylinders, all mine!
All right! Hold
P.M.
P.M.
slight P.M.
slight P.M.

To Coda 2
(D)
(C)
(D)
(F)
(G)
(A5)
tight!
I'm
a
high
way
star!
1.
2.
To Coda 1
Keyboard Solo
N.C.
(D5)
play 4 times
(cont. in slash, 3rd time)
P.M. throughout
play 3 times
(A5)
(E)
(Gm)
(D)
(F)
Gtr. 1
(Dm)
(Am)
let ring throughout


slight P.M.

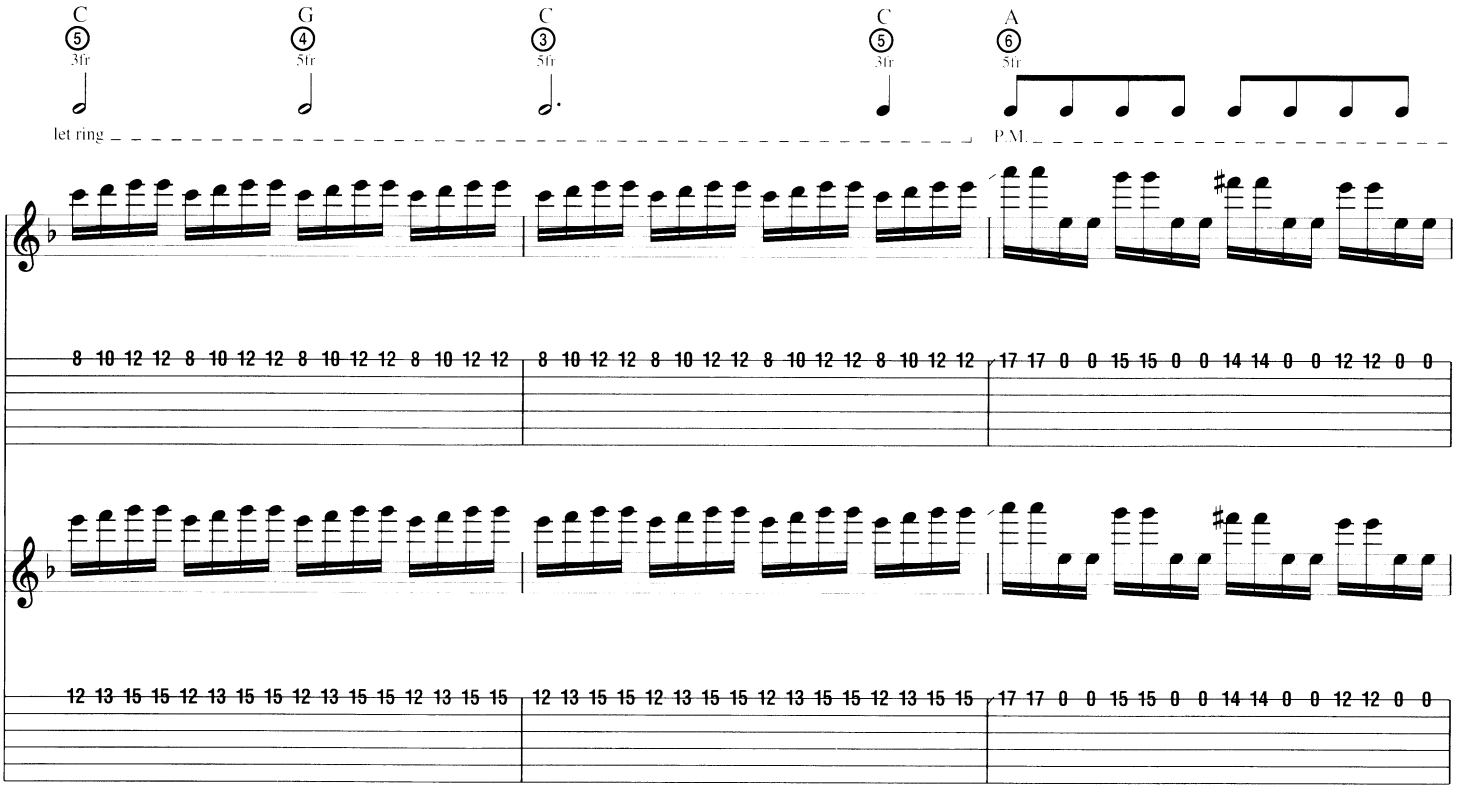

D5
F5
G5
F5
play 4 times
N.C.
slight P.M.
simile on repeats

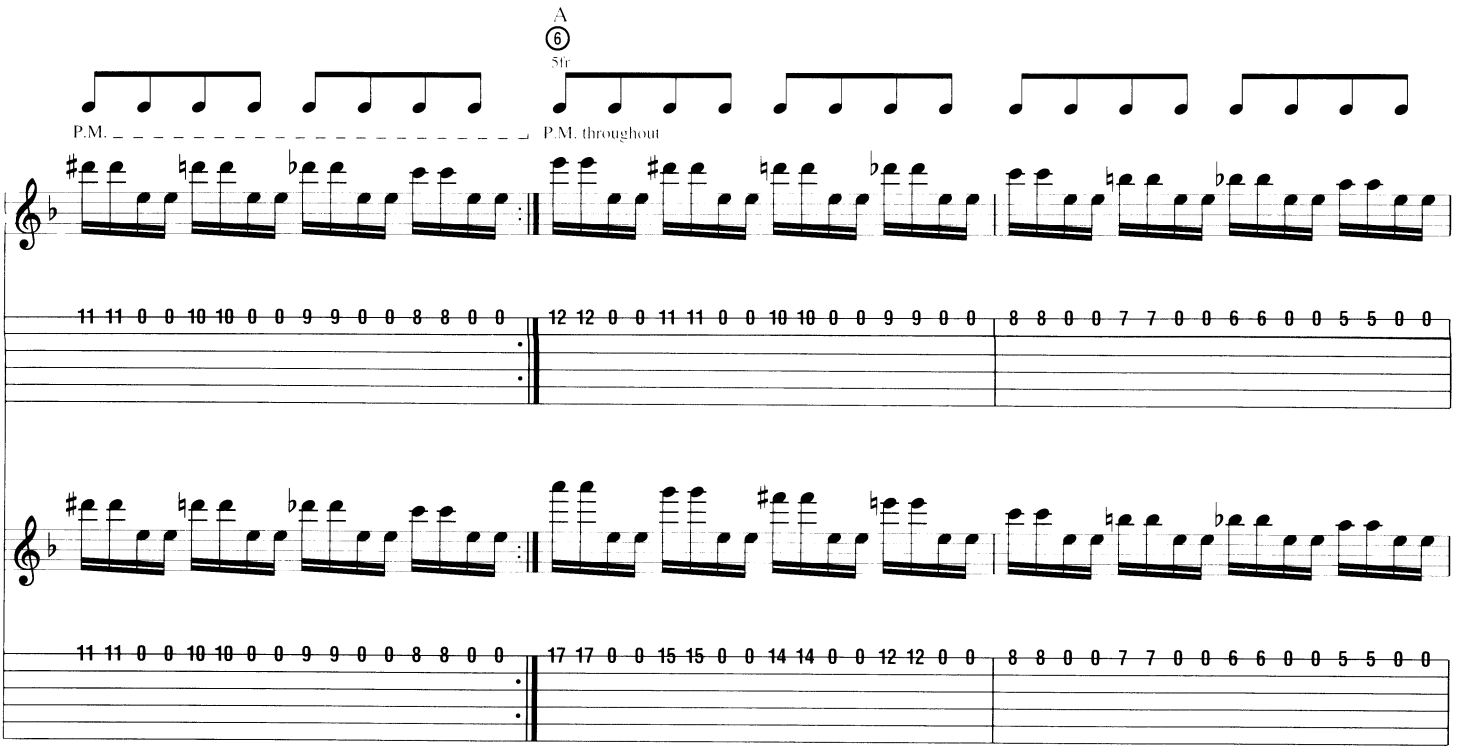

D.S. al Coda 1
C5
B♭5


Coda 1
Guitar Solo
A
D
5fr
open
Gtr. 1
P.M. throughout
Gtr. 2 (dist.)
f
full
1/2
Gtr. 3 (dist.)
mf


full
full
full
1/2
full
full
full

A
5
open
steady gliss.
full
full
1/2
1/2
full
full
1/2
steady gliss.
full
full
full
full
full
full
1/2

1/2
1/4
1/2
1/2
1/2
1/2
full
full
full
1/2
1/2
1/2
1/2
1/2
full
full
full

D
5fr
Rhy. Fig. 3
G
3fr
full
C
3fr
End Rhy. Fig. 3
let ring
G
5fr
C
5fr
A
5fr
D
5fr
P.M. throughout
G
3fr
D
5fr

G 3fr
D 5fr
C 3fr
G 3fr
A 5fr
full
Gtr. 1: w/ Rhy. Fig. 3, 2nd time, simile
C 3fr
D 5fr
G 7fr
D 5fr
A open
C 3fr
let ring
G 3fr
D 5fr
G 5fr
D 5fr
G 3fr
let ring

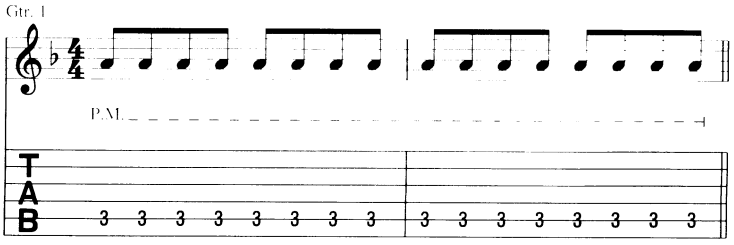
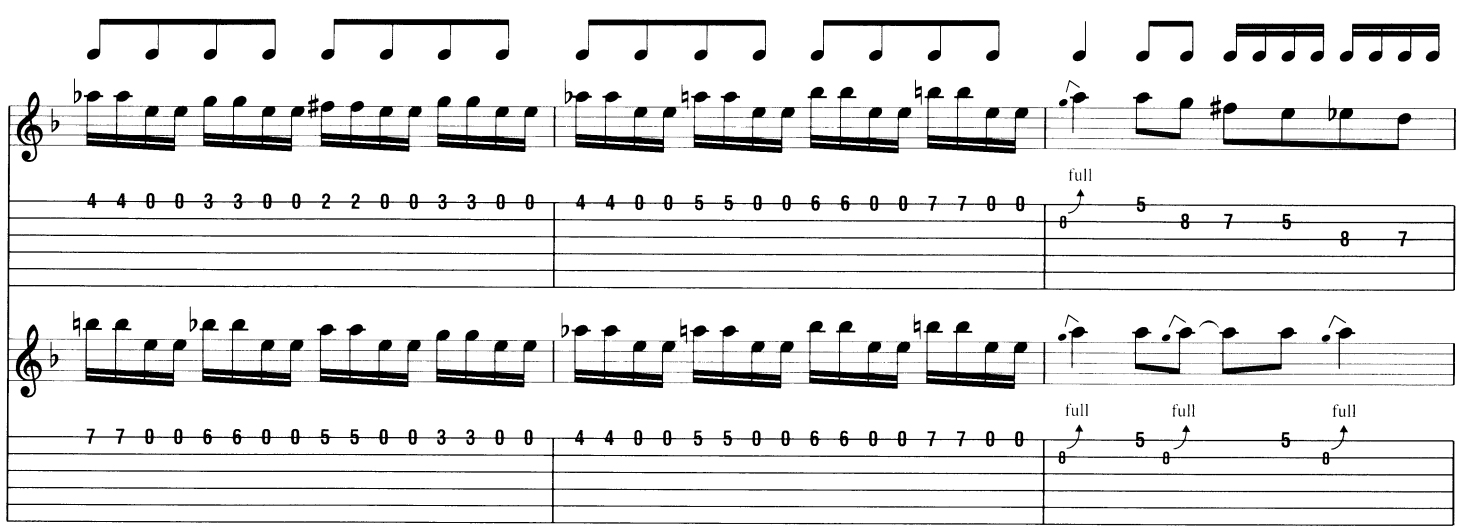
Gtr. 1: w/ Rhy. Fill 2, 2nd time





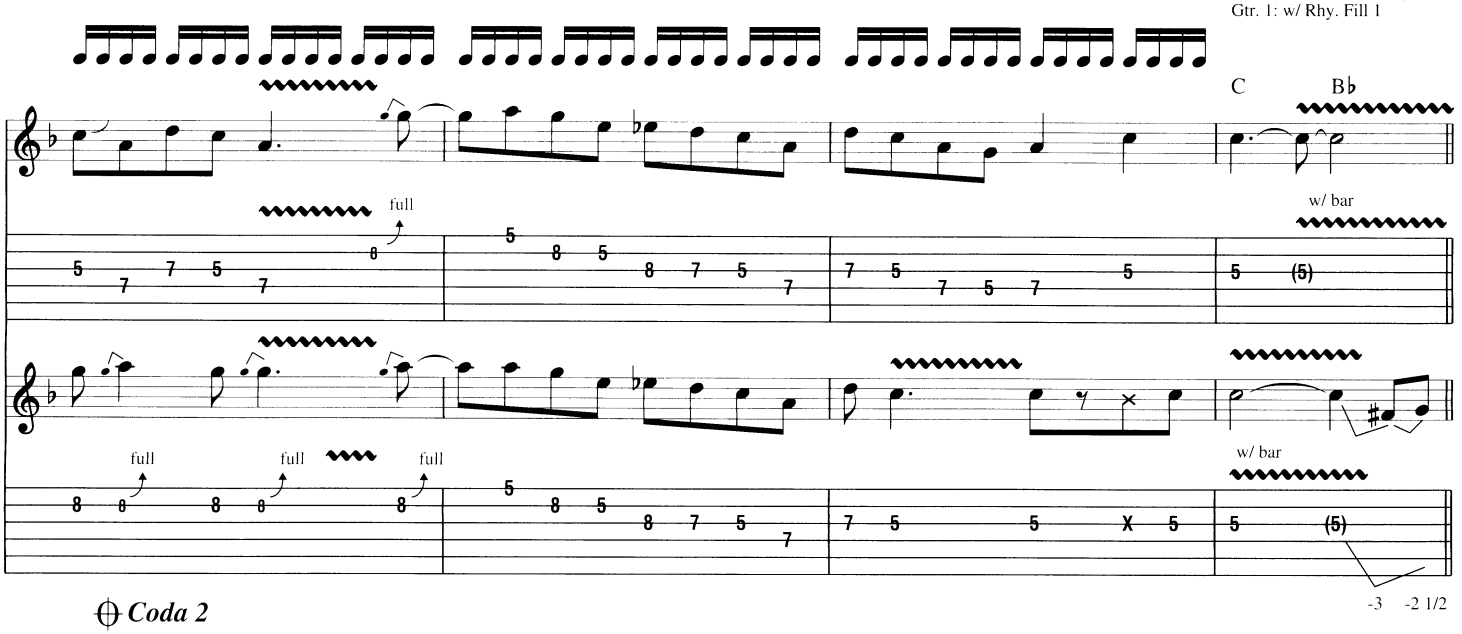
Rhy. Fill 2

Gtr. 1

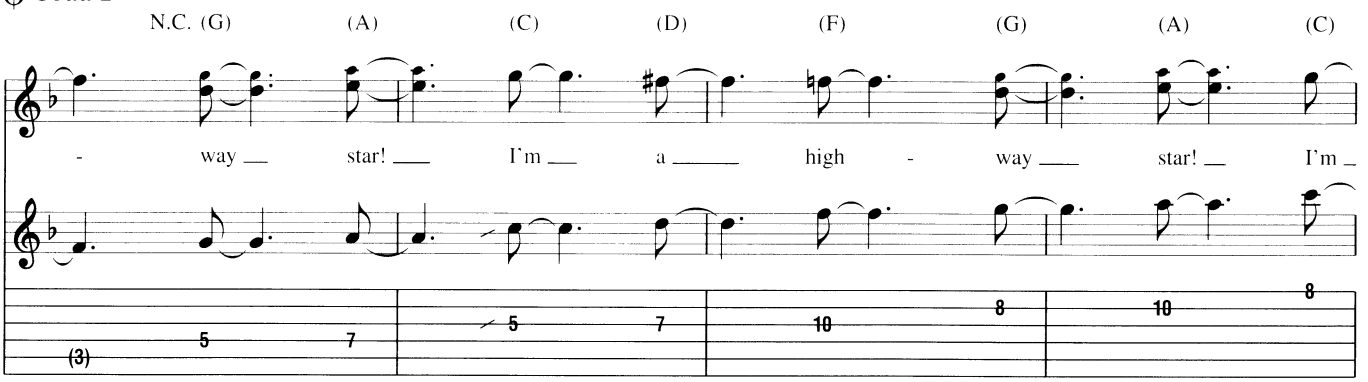


D.S. al Coda 2
(1st lyrics)

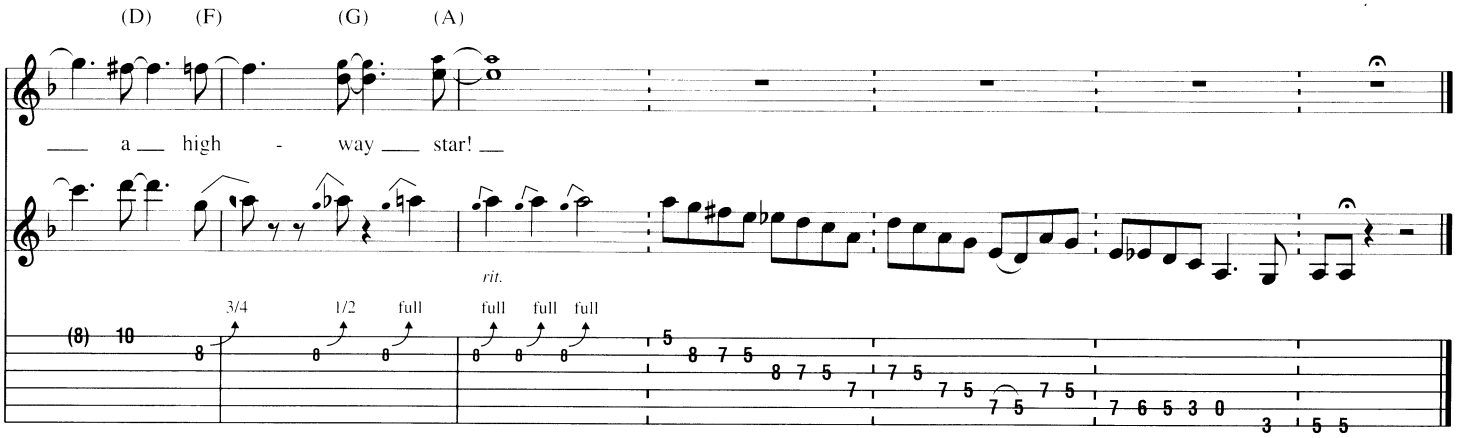
Gtr. 1: w/ Rhy. Fill 1



Coda 2



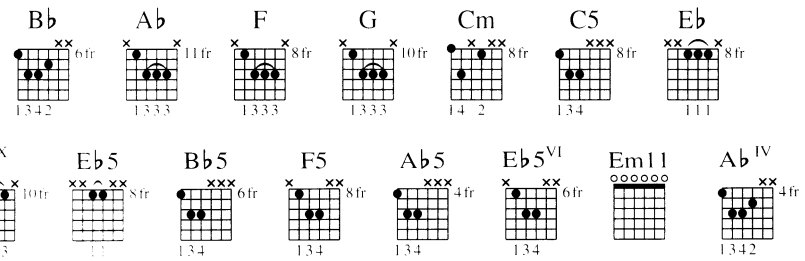
Free Time



from *Nobody's Perfect*

Hush

Words and Music by Joe South



Intro

Free Time

N.C.

Moderate Rock ♩ = 110

B♭ A♭ F

Gtr. 1 (dist.)

f

w/ bar

(Rooster, approx. 14 secs.) (Synth. approx. 5 secs.)

Yeah. All right.

Gtr. 2 (dist.)

f

full

G C Cm C5 E♭ F^X

10fr

Whoo. Yeah.

hold bend

full 1/2 full 1 1/2 1 1/2

C5 E♭5 C5 E♭5 F^X C5 E♭5

Gtr. 2 tacet

(cont. in notation)

Gtr. 1

w/ delay

1 1/2

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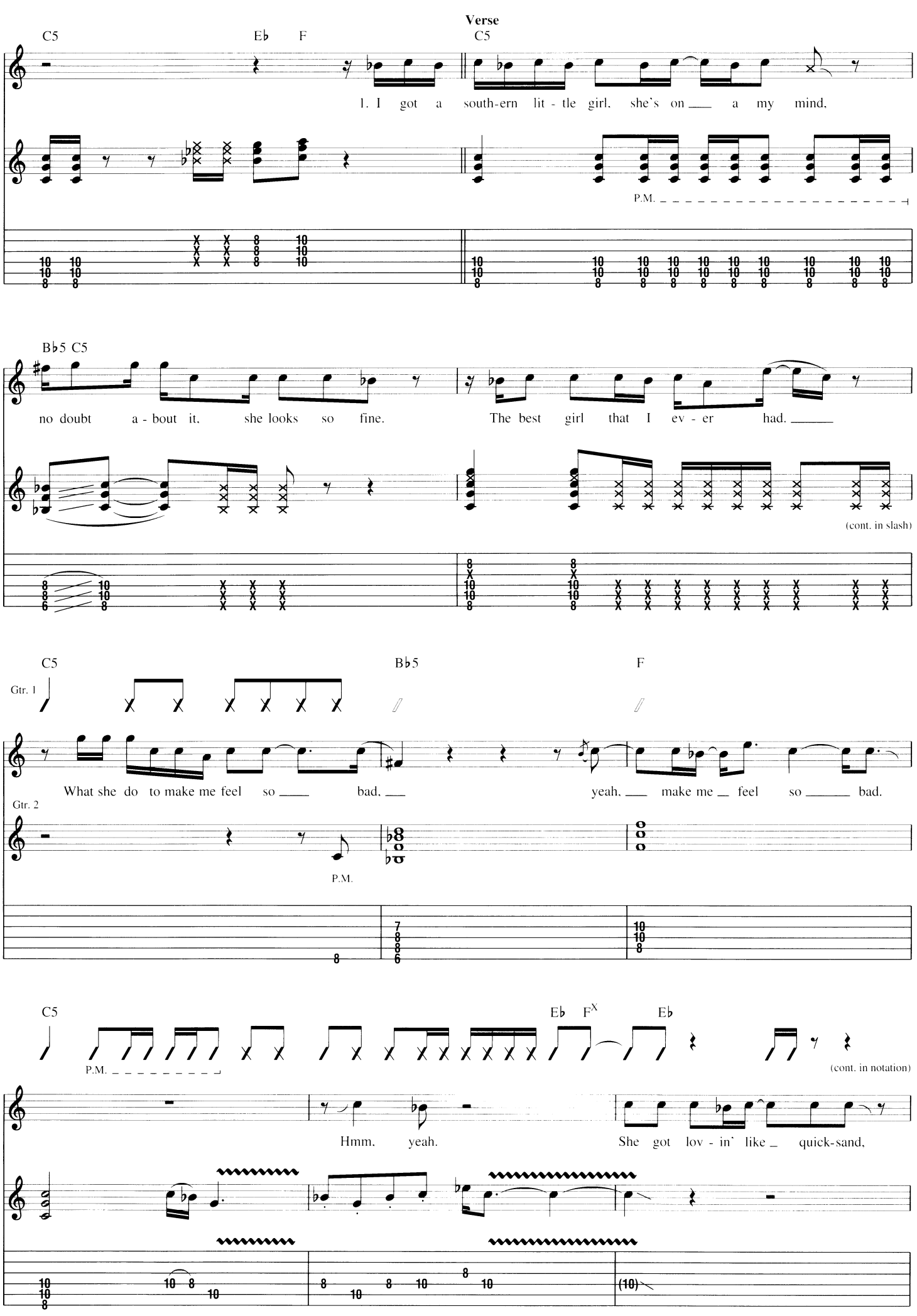
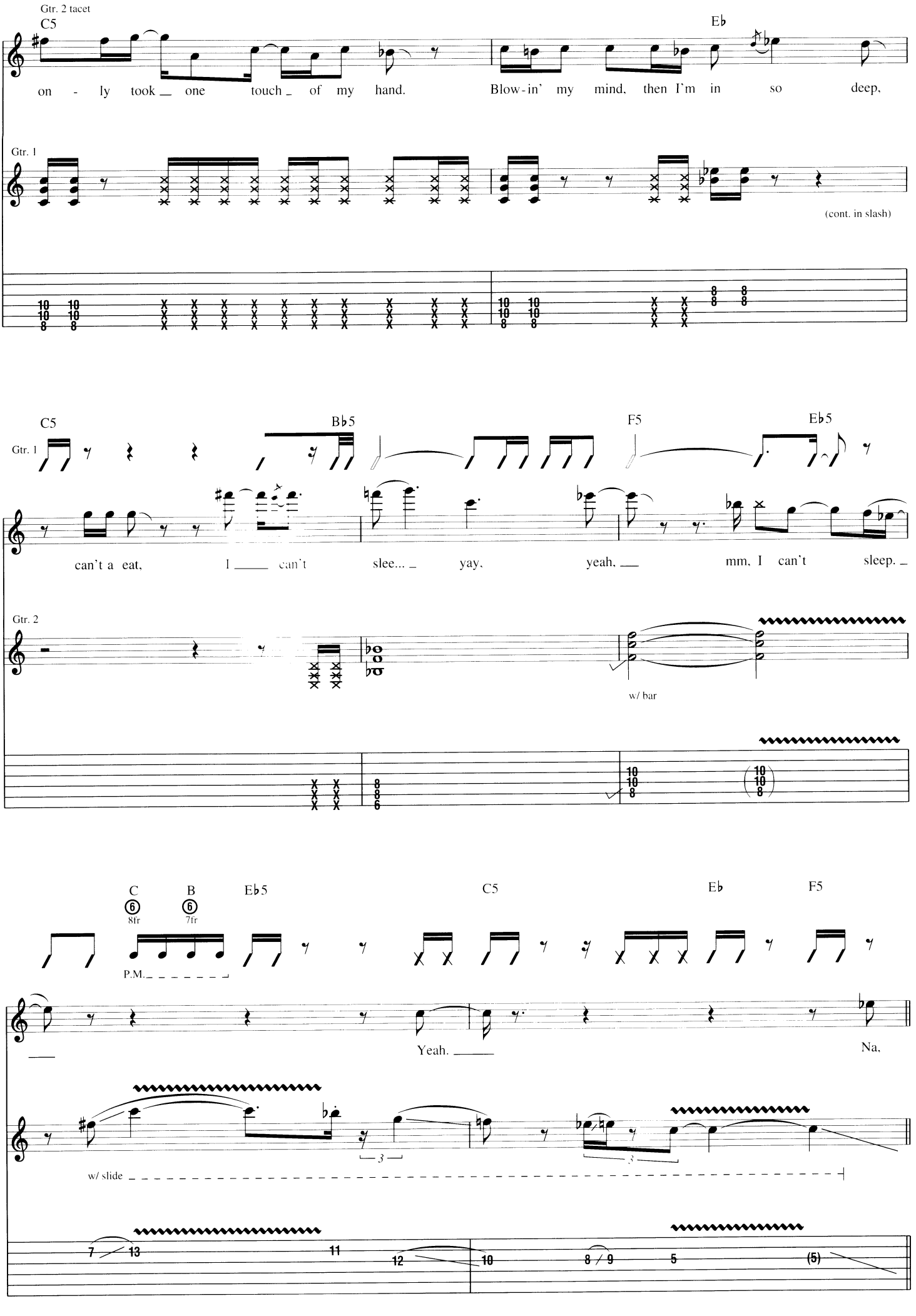
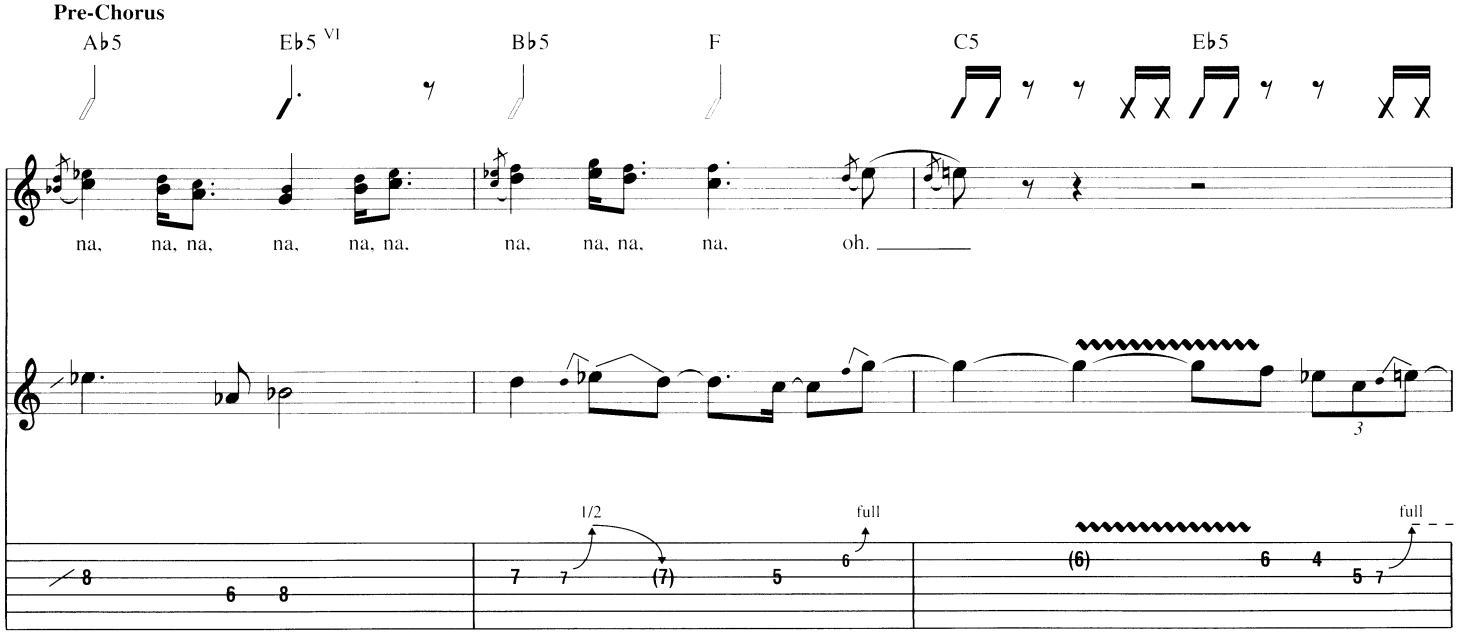
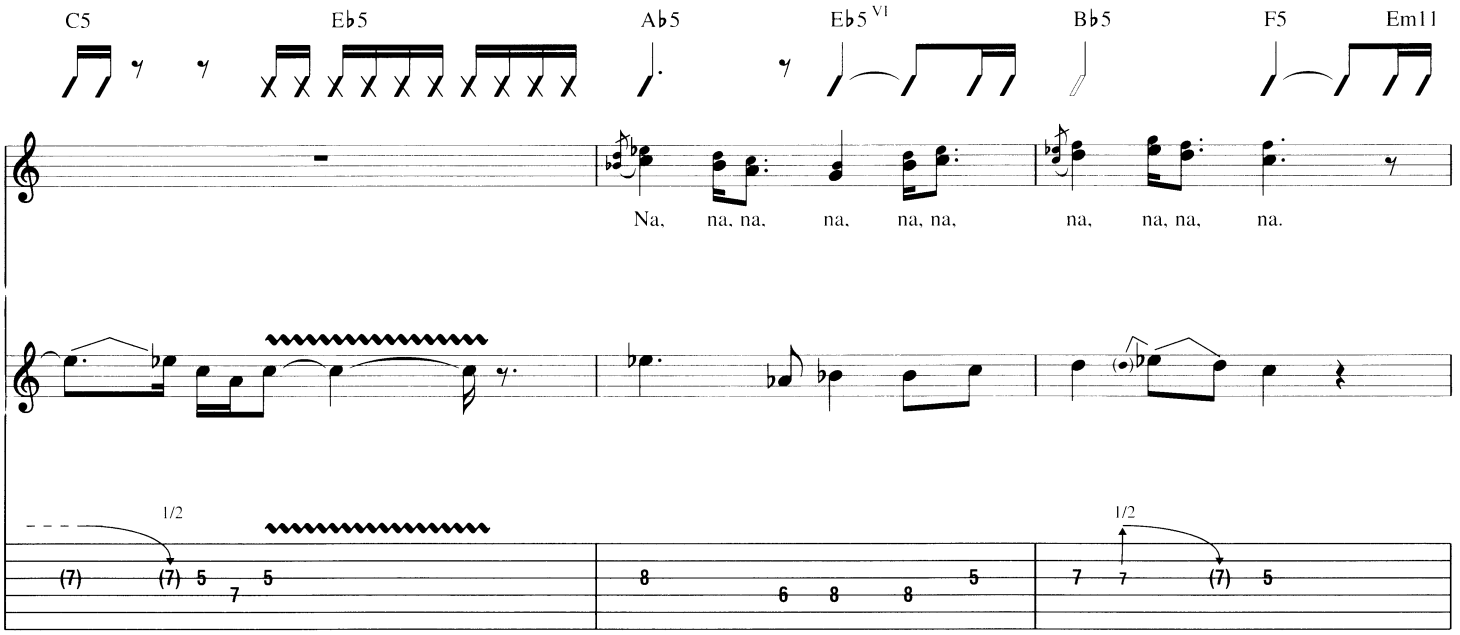
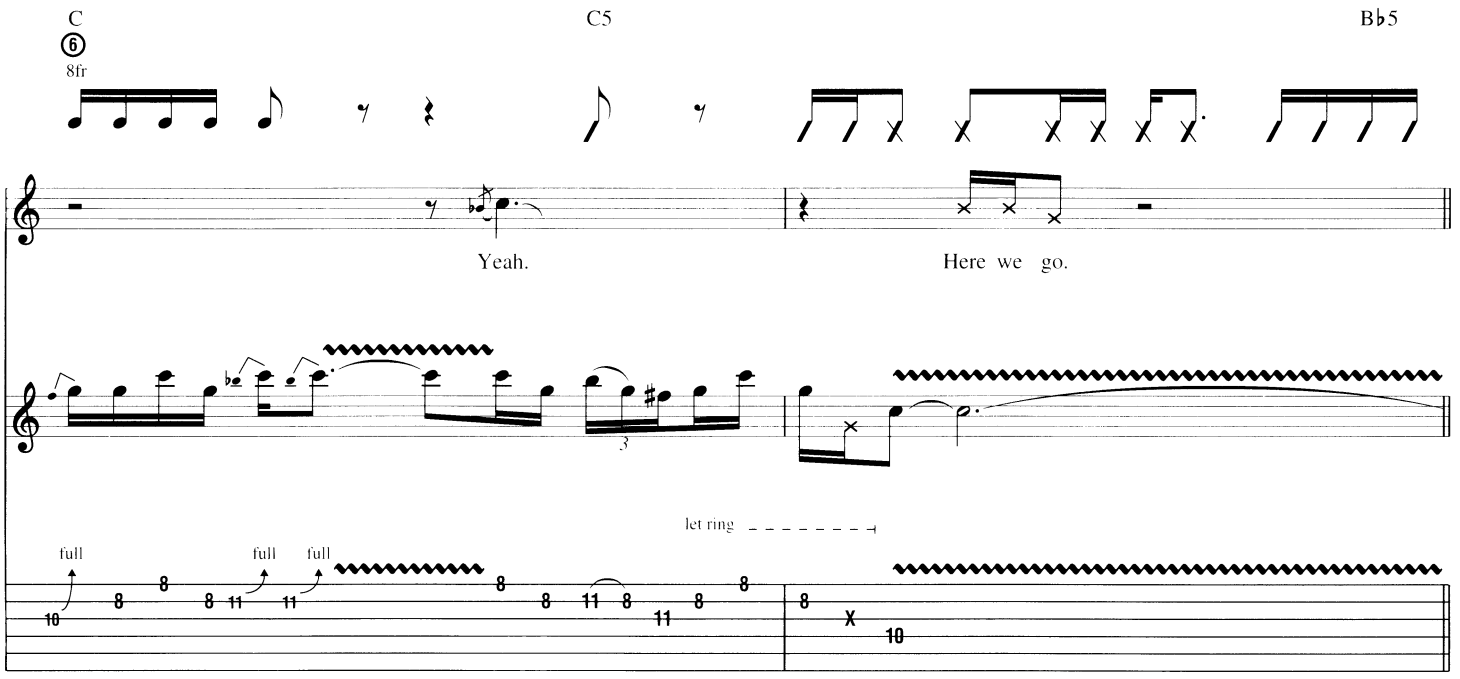

Verse
C5
E♭
F
C5
1. I got a south-ern lit - tle girl, she's on ___ a my mind,
P.M.
B♭5 C5
no doubt a - bout it, she looks so fine.
The best girl that I ev - er had. ___
(cont. in slash)
C5
B♭5
F
Gtr. 1
What she do to make me feel so ___ bad, ___
yeah, ___ make me _ feel so ___ bad.
Gtr. 2
P.M.
C5
E♭
F^X
E♭
P.M.
(cont. in notation)
Hmm, yeah.
She got lov - in' like _ quick-sand,

Gtr. 2 tacet
C5
Eb
on - ly took one touch of my hand. Blow-in' my mind, then I'm in so deep,
Gtr. 1
(cont. in slash)
C5
Bb5
F5
Eb5
Gtr. 1
can't a eat, I can't slee... yay, yeah, mm, I can't sleep.
Gtr. 2
w/ bar
C
8fr
B
7fr
Eb5
C5
Eb
F5
P.M.
Yeah.
Na,
w/ slide
7 13
11
12
10
8 / 9
5
(5)

Pre-Chorus


Ab5
Eb5 VI
Bb5
F
C5
Eb5
na, na, na, na, na, na, na, na, na, na, oh.
1/2
full
full


C5
Eb5
Ab5
Eb5 VI
Bb5
F5
Em11
Na, na, na, na, na, na, na, na, na, na.
1/2
1/2


C
8fr
C5
Bb5
Yeah.
Here we go.
let ring
full
full
full

Chorus

Gtr. 2 tacet

C5 F B♭5 F5 C5 B♭5 C5 N.C.

(cont. in notation)

Hush, hush, I thought I heard her call - ing my name, now. Hush, she

Gtr. 1

steady gliss. *steady gliss.*

F B♭5 F C5 N.C.

took my heart but I love her just the same, now. Hush, uh,

steady gliss.

F5 B♭5 F5 C5 N.C.

thought I heard her call - ing my name, now. Hush, hush, I

(cont. in slash)

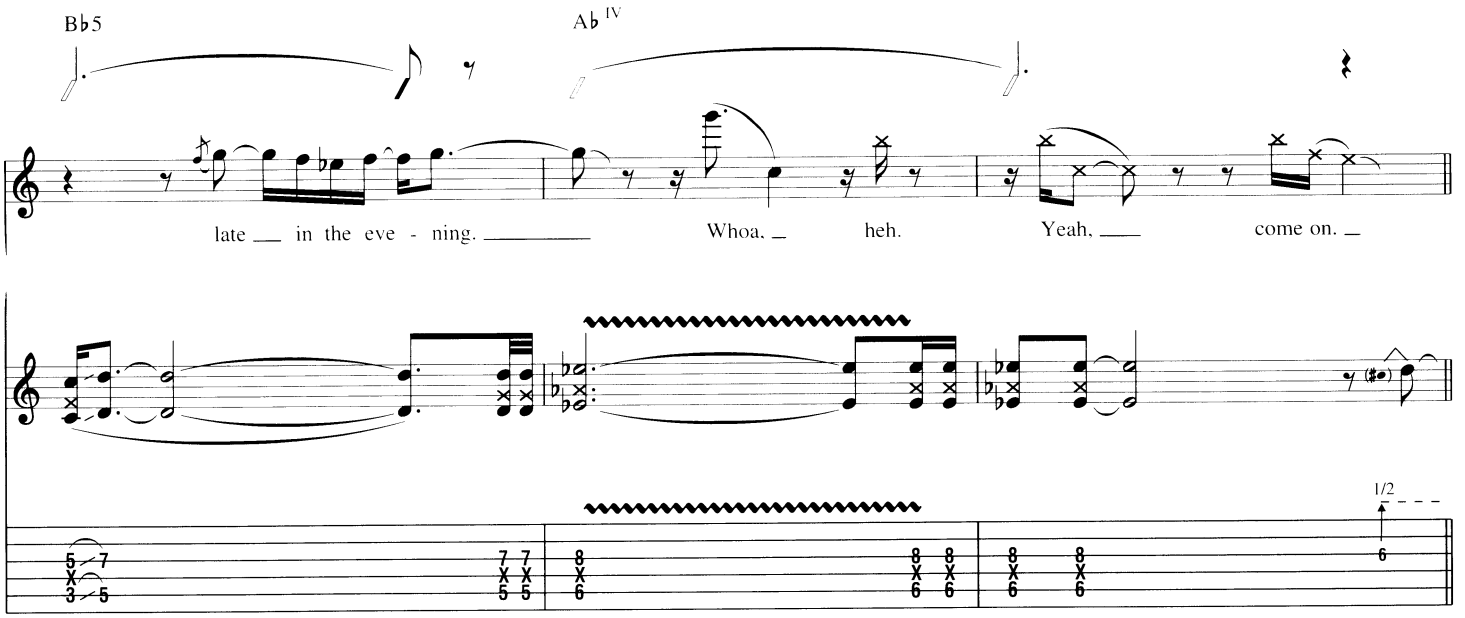
F5 B♭5 F5 C5

Gtr. 1

need her lov - in' but I'm not to blame, now. I got a ho - ney in the morn - ing,

Gtr. 2

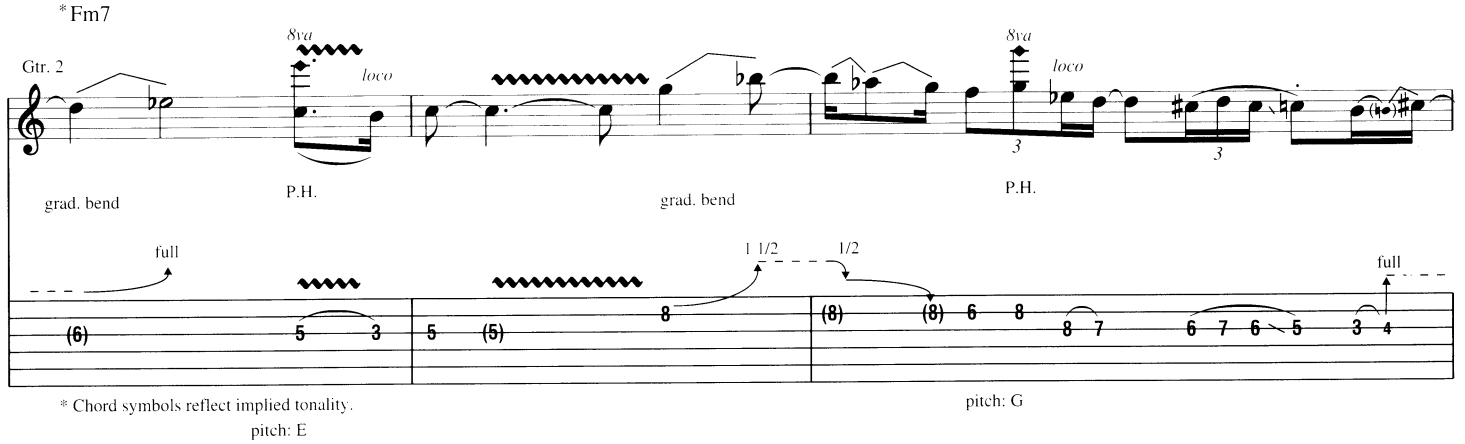
pp *f*



Guitar Solo

Gtr. 1 tacet

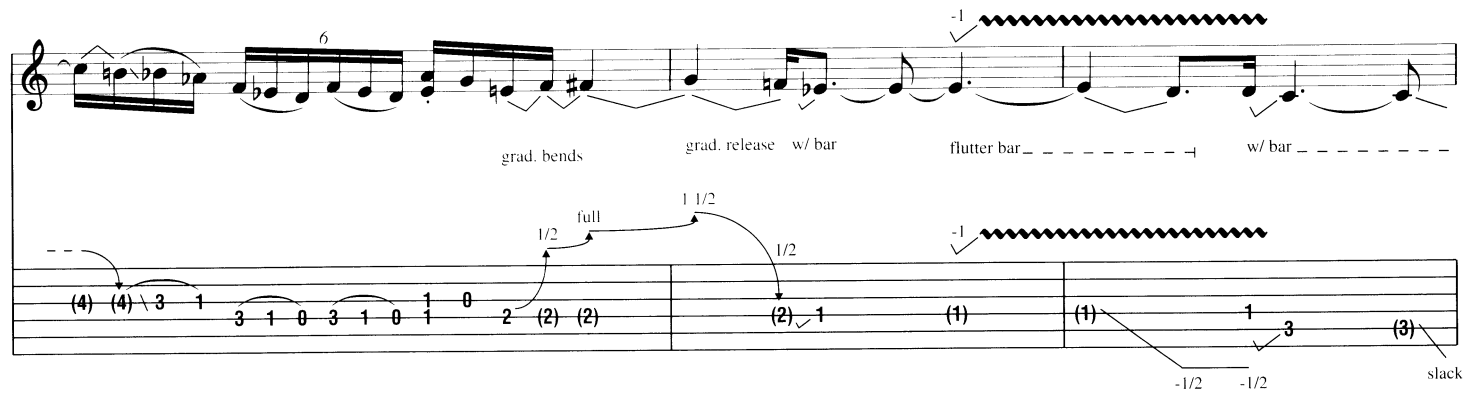
*Fm7



* Chord symbols reflect implied tonality.

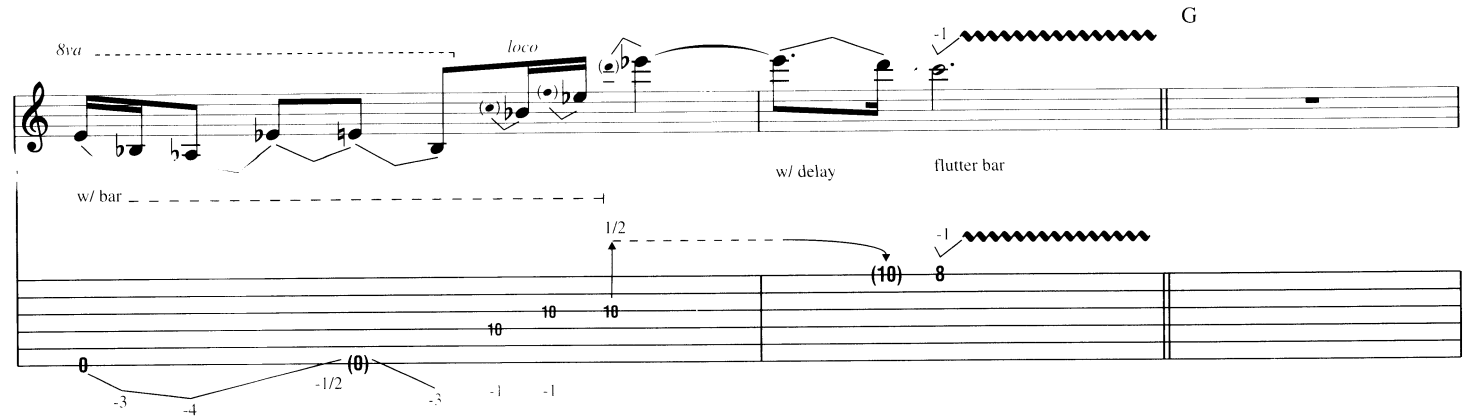
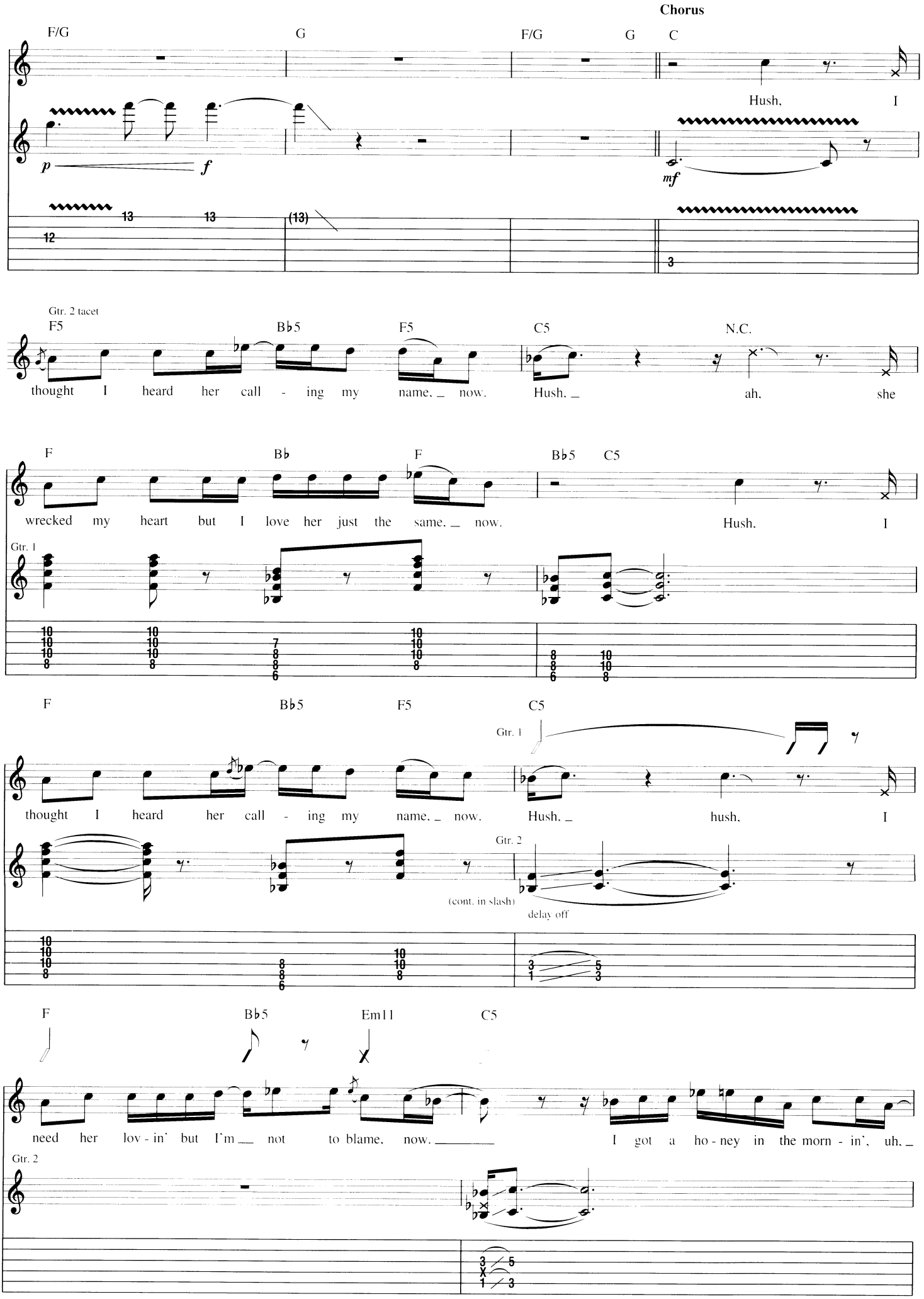
pitch: E

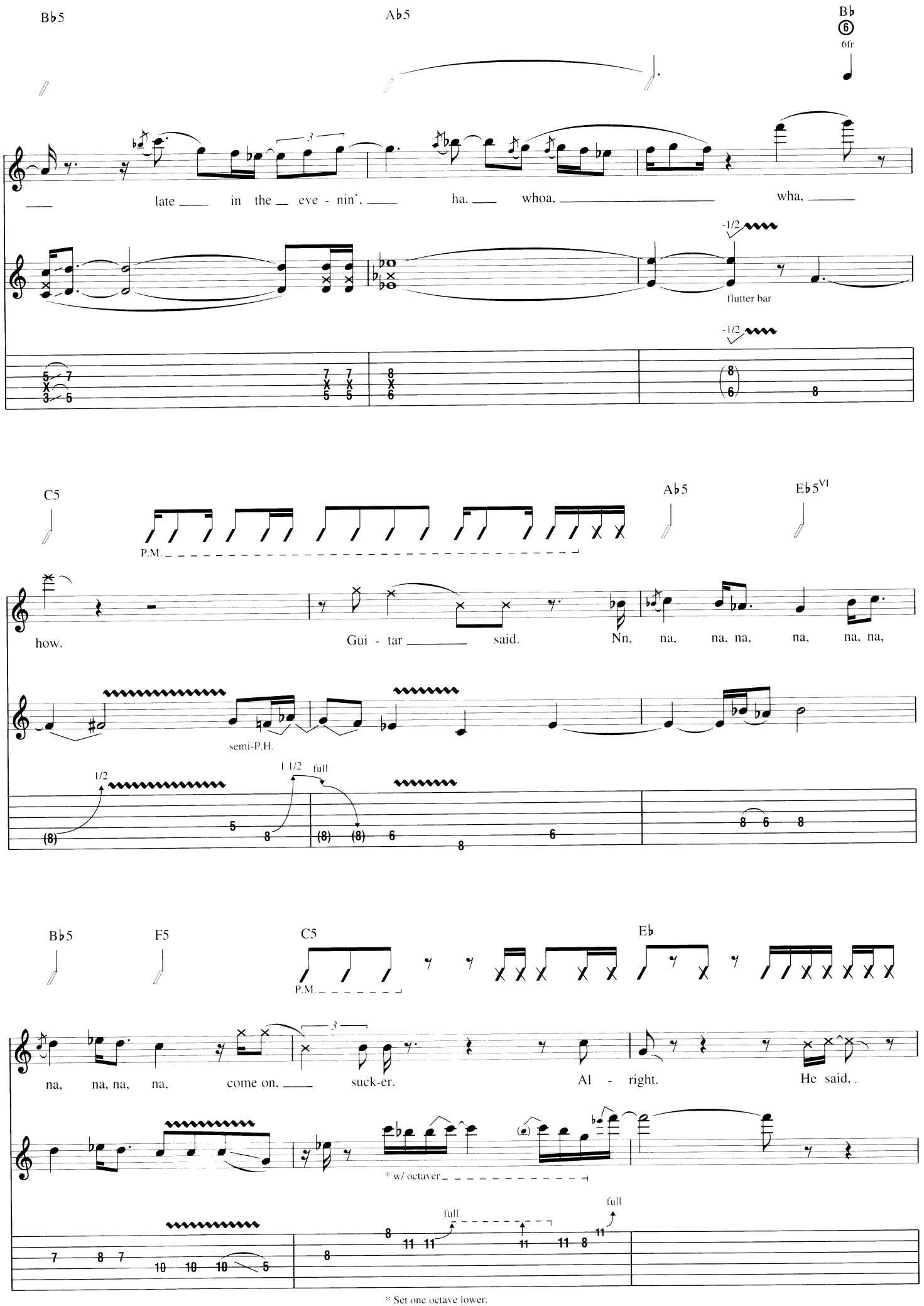
pitch: G

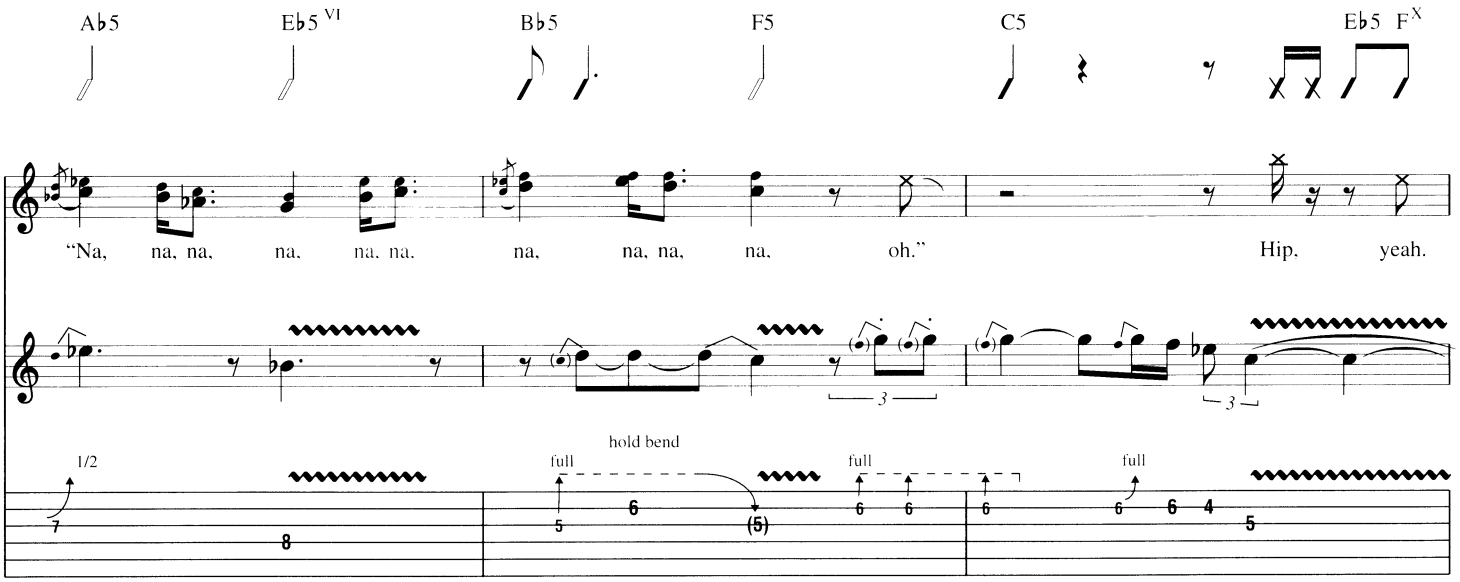


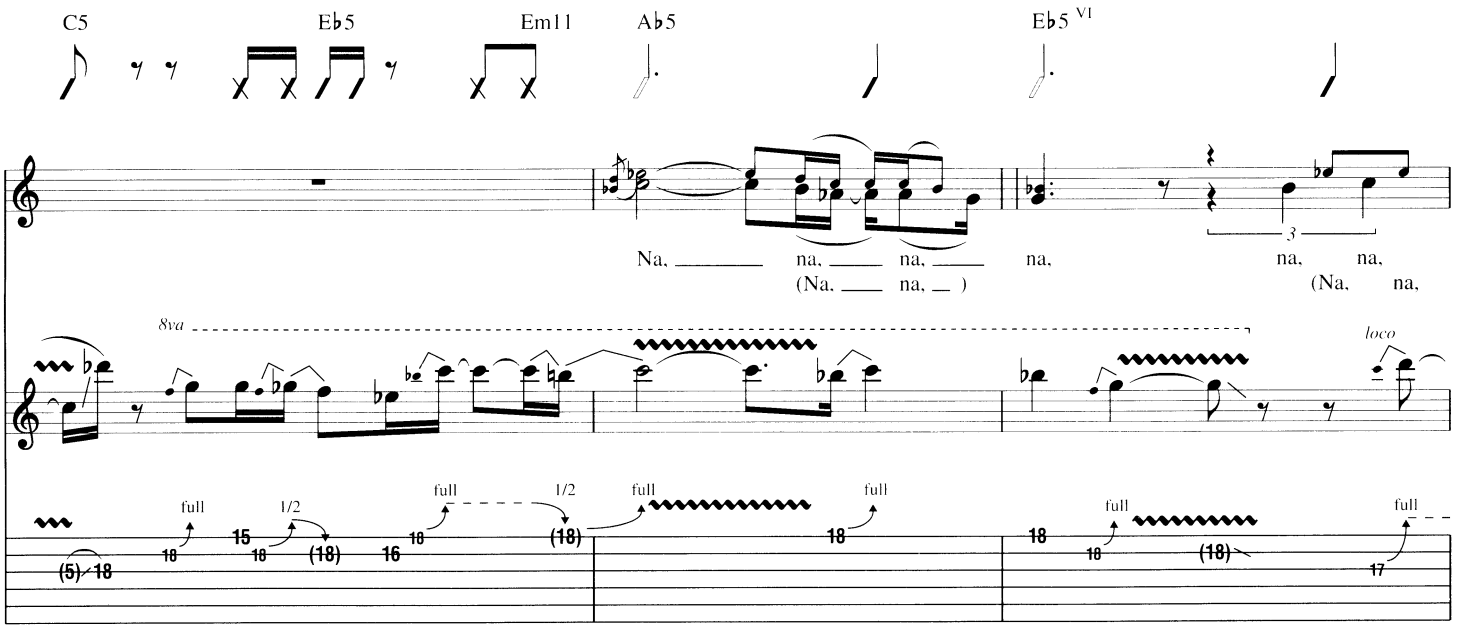
Harmonica Solo

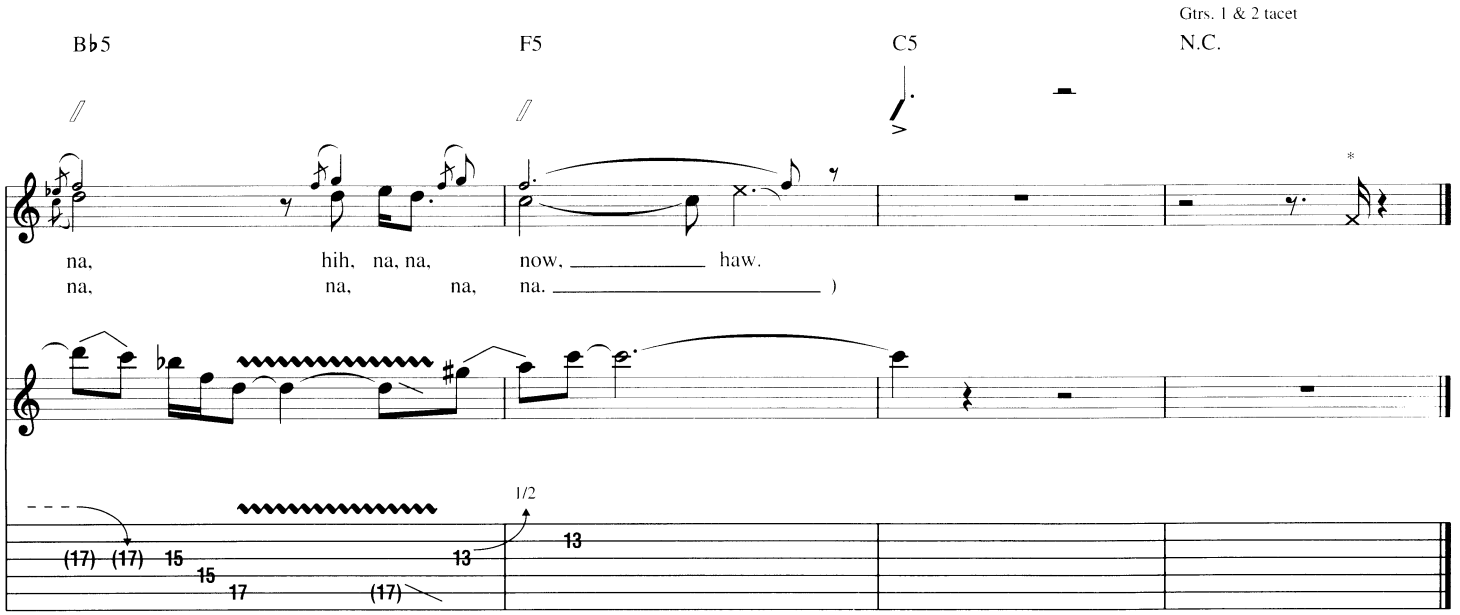
G



Chorus
F/G
G
F/G
G
C
Hush,
I
mf
Gtr. 2 tacet
F5
B♭5
F5
C5
N.C.
thought I heard her call - ing my name, _ now. Hush, _ ah, she
F
B♭
F
B♭5
C5
wrecked my heart but I love her just the same, _ now. Hush, I
Gtr. 1
F
B♭5
F5
C5
Gtr. 1
thought I heard her call - ing my name, _ now. Hush, _ hush, I
Gtr. 2
(cont. in slash)
delay off
F
B♭5
Em11
C5
need her lov - in' but I'm __ not to blame, now. _____ I got a ho - ney in the morn - in', uh, _
Gtr. 2

B♭5
A♭5
B♭
6fr
late in the eve - nin', ha, whoa, wha,
-1/2
flutter bar
C5
A♭5
E♭5VI
P.M.
how.
Gui - tar said.
Nn, na, na, na, na, na, na,
semi-P.H.
1/2
1 1/2
full
B♭5
F5
C5
E♭
P.M.
na, na, na, na, come on, suck-er.
Al - right.
He said,
* w/ octaver
full
full
* Set one octave lower.



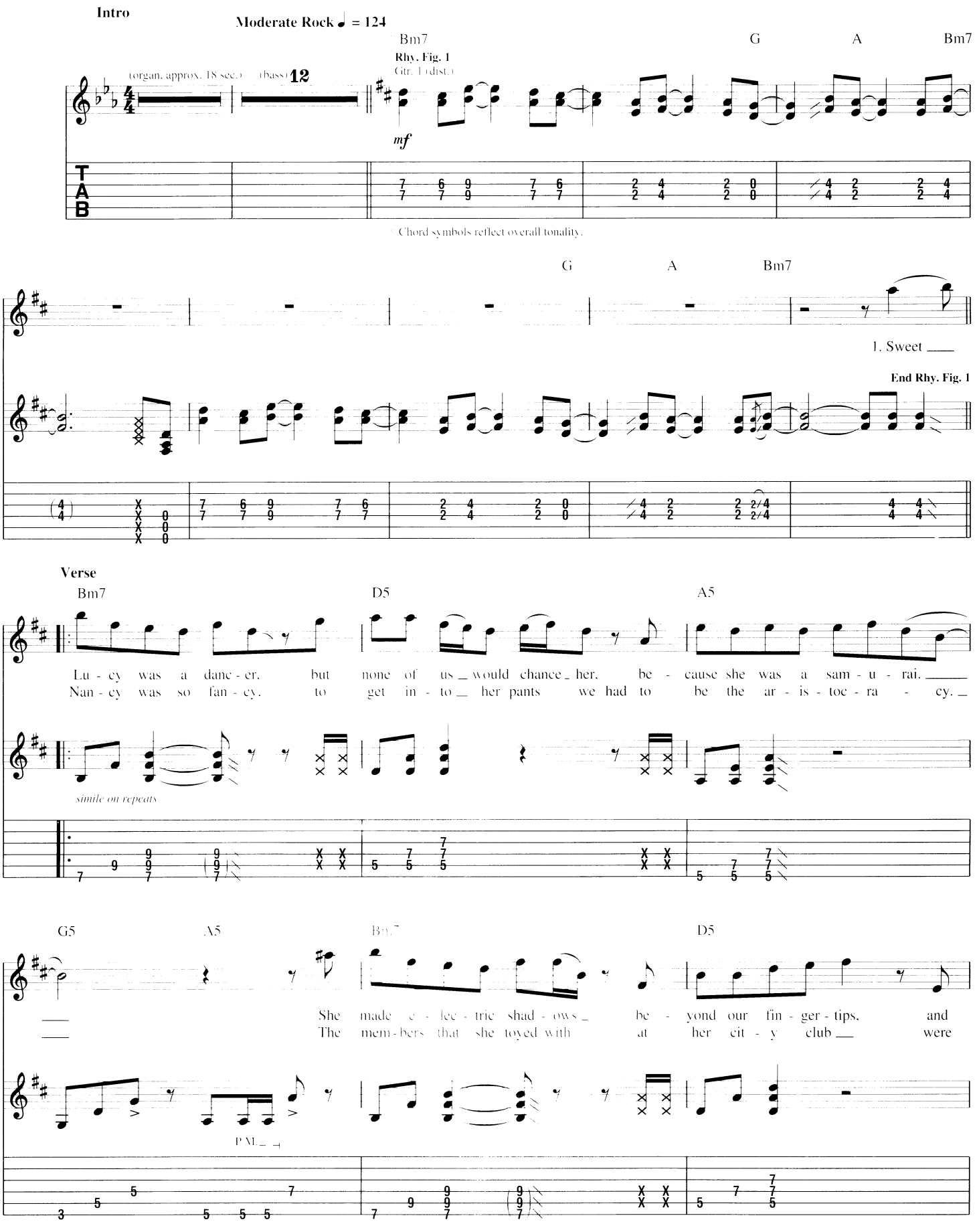




* Carefully executed fart.

from *Perfect Strangers*

Knocking at Your Back Door

Words and Music by Ritchie Blackmore, Ian Gillan and Roger Glover

Intro
Moderate Rock ♩ = 124
Bm7
G
A
Bm7
Rhy. Fig. 1
Gtr. 1 (dist.)
(organ, approx. 18 sec.)
(bass)
12
mf
T
A
B
Chord symbols reflect overall tonality.
G
A
Bm7
1. Sweet
End Rhy. Fig. 1
Verse
Bm7
D5
A5
Lu - cy was a dane - er, but none of us would chance her, be - cause she was a sam - u - rai.
Nan - cy was so fan - cy, to get in - to her pants we had to be the ar - is - toc - ra - cy.
simile on repeats
G5
A5
Bm7
D5
She made e - lec - tric shad - ows be - yond our fin - ger - tips, and
The mem - bers that she toyed with at her cit - y club were
PM

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Gtr. 2: w/ Fill 1, 2nd time

A5 E5 Bm7

none of us could reach that ___ high. She came on like a teas - er, I
some-thing in di - plo - ma - cy. ___ So, ___ we put her on the hit list of a
Lu - cy was a danc - er, but

full full

D5 A5 G5 A5

had to touch and please her, en - joy a lit - tle par - a - dise. ___ The
com - mon cun - ning lin - guist, a mas - ter of man - y tongues. ___ And
none of us would chance her, be - cause she was a sam - u - rai. ___ She

P.M.

Bm7 D5 A5

log was in my pock - et when Lu - cy met the rock - et, she nev - er knew the rea - son ___
now she eas - es gen - tly from her Aus - tin to her Bent - ley, and sud - den - ly she feels so ___
made e - lec - tric shad - ows be - yond our fin - ger - tips, but one of us could reach that ___

Fill 1
Gtr. 2 (dist.)

mf
w/ chorus

steady gliss.

Pre-Chorus

Gtr. 1: w/ Fill 2, 2nd & 3rd times, simile

B5 A5 G5 E5

why.
young.
high.

I can't de - ny it, with that

steady gliss.

let ring

D5 A G A G

Gtr. 1: w/ Fill 2, 2nd & 3rd times, simile

smile on 1.. 2. her 3. my face. Oh! It's not the

p *mf*

let ring let ring

To Coda

Gtr. 1: w/ Fill 3, 2nd time

Gtr. 2: w/ Fill 4, 2nd time

E5 D5 A D A Asus4 A

kill, it's the thrill of the chase.

Fill 2
Gtr. 1

let ring

Fill 3
Gtr. 1

Fill 4
Gtr. 2

chorus off
w/ bar

-2 1/2 -3 1/2

Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile

Bm7 G A Bm7

Feel ___ it com - ing, it's knock-ing at the door.

G A Bm7

You know it's no good run - ning, ___ { 1. / 2. no, ___ } it's not ___ a - gainst the law.

G A Bm7

The point ___ of no ___ re - turn, ___ and

G

now you know the score, ___ and now ___ you're learn - ing,

1. 2.

A Bm7 E5 E5

ah ha, ___ what's _ knock-in' at your back door. ___ 2. Sweet ___ knock-in' at your back door. ___

Gtr. 1

w/ bar

Gtr. 2

Gtr. 1 *divisi*

f

-3 1/2

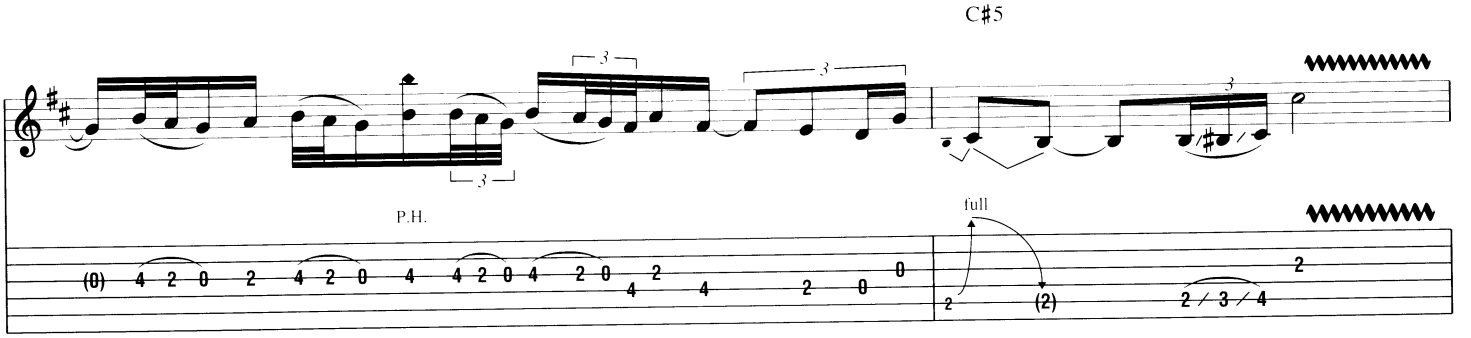
Guitar Solo

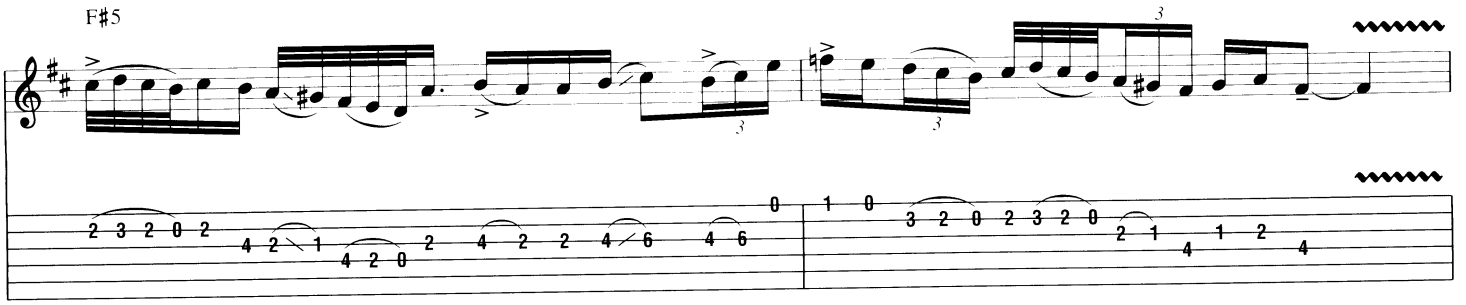
Gtr. 1 tacet

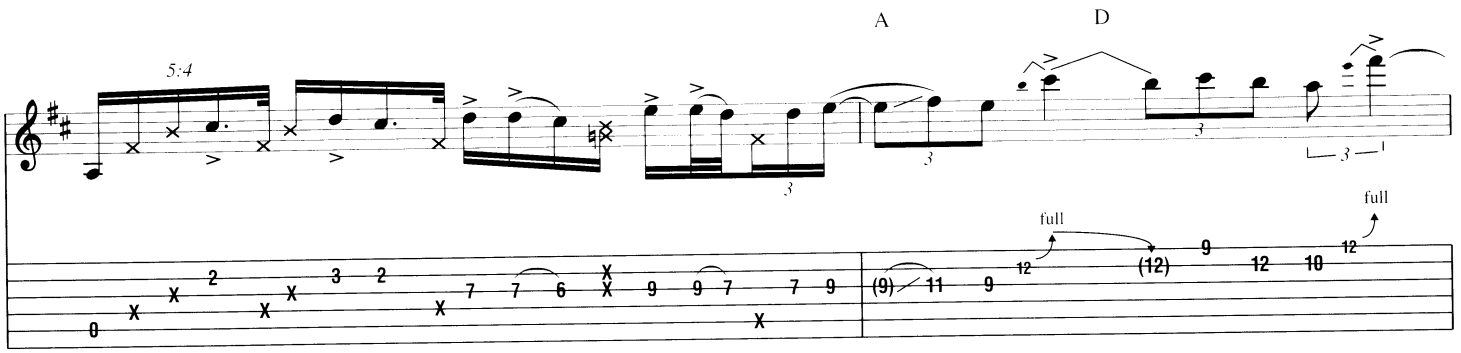
F♯5

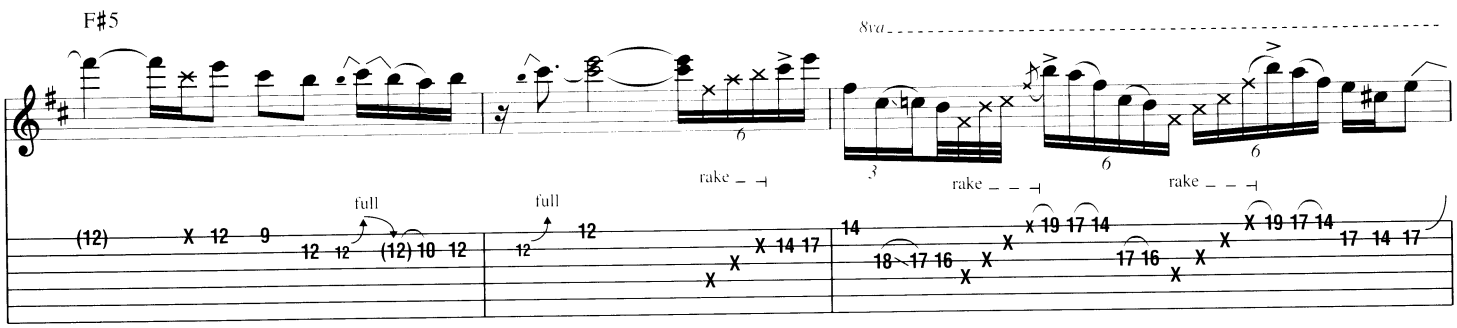
Gtr. 2

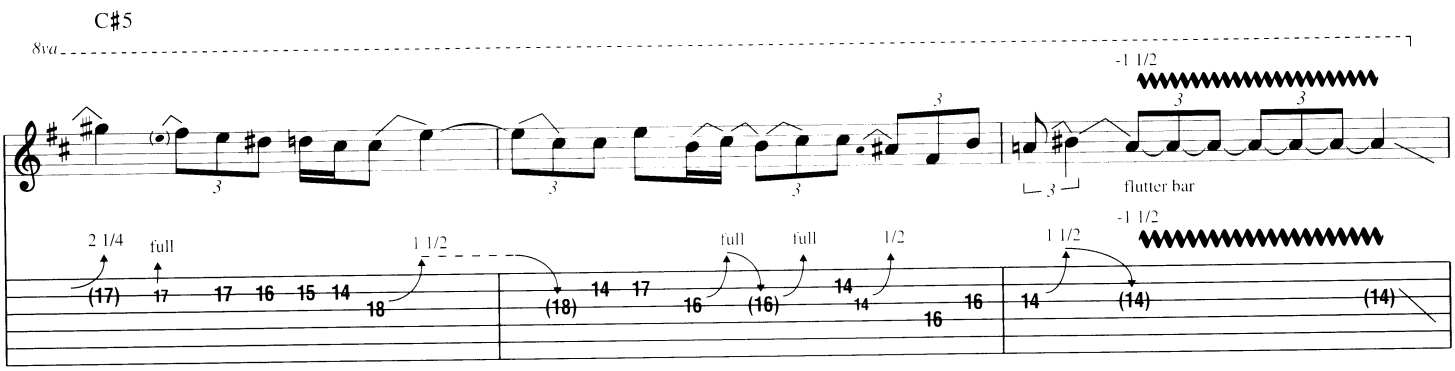
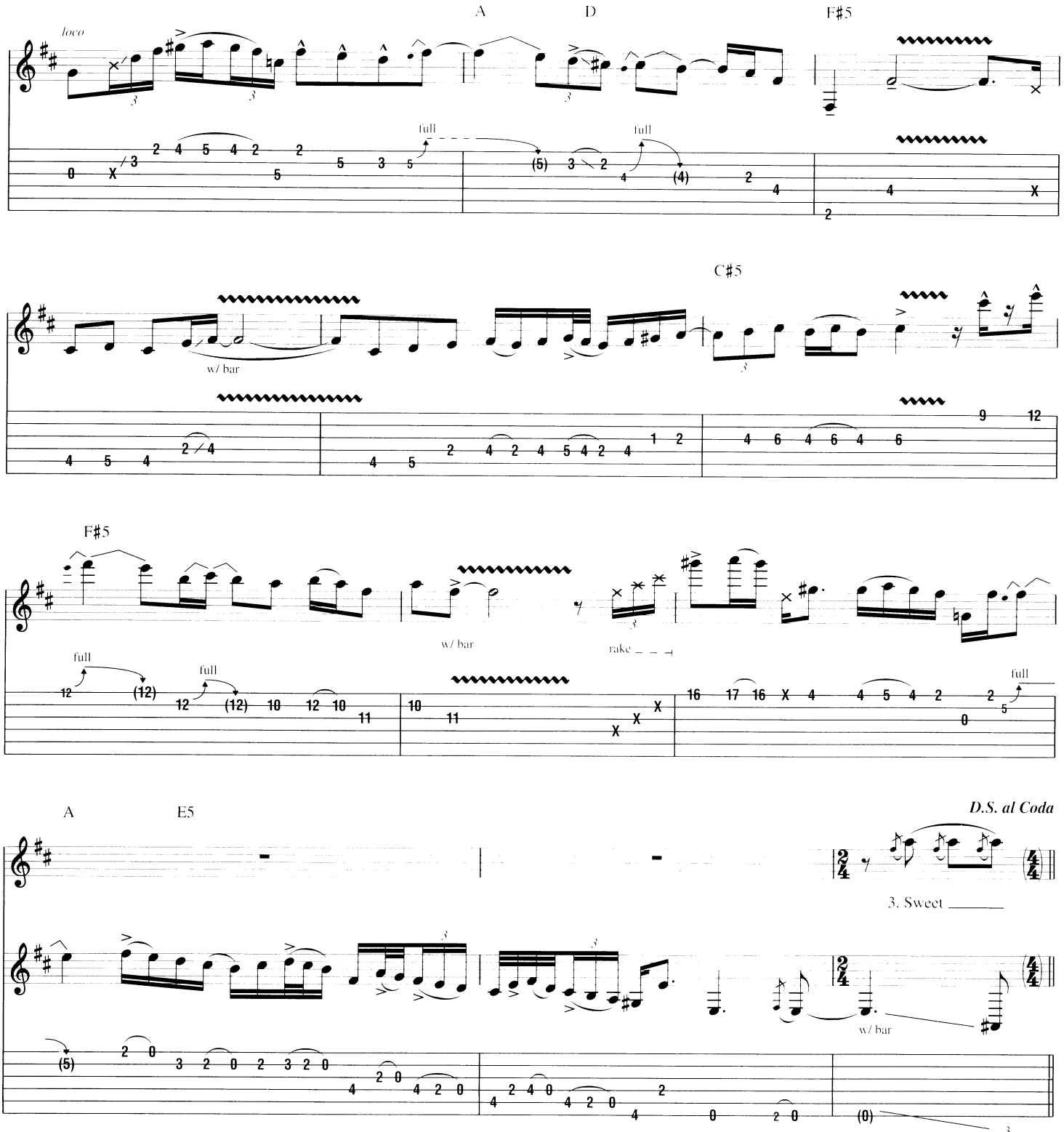
full


C#5
P.H.
full


F#5


A
D
5:4
full
full


F#5
8va
rake
rake
rake
full
full


C#5
8va
-1 1/2
flutter bar
2 1/4
full
1 1/2
full
full
1/2
1 1/2
-1 1/2

A
D
F♯5
loco
full
full
C♯5
w/ bar
F♯5
w/ bar
rake
full
full
full
A
E5
D.S. al Coda
3. Sweet
w/ bar
Coda
A
chase.
Gtr. 1
P.H.
full

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

Bm7 G A Bm7

Feel — it com - ing, knock - ing at your door.

G A Bm7

You know it's no good run - ning. — now it's knock-ing at your door.

Interlude

Bm7 G A Bm7

Gtr. 3 (dist.)

w/ slide

steady gliss.

* Multiple gtrs. arr. for one.

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile, till fade

G A Bm7 Bm7

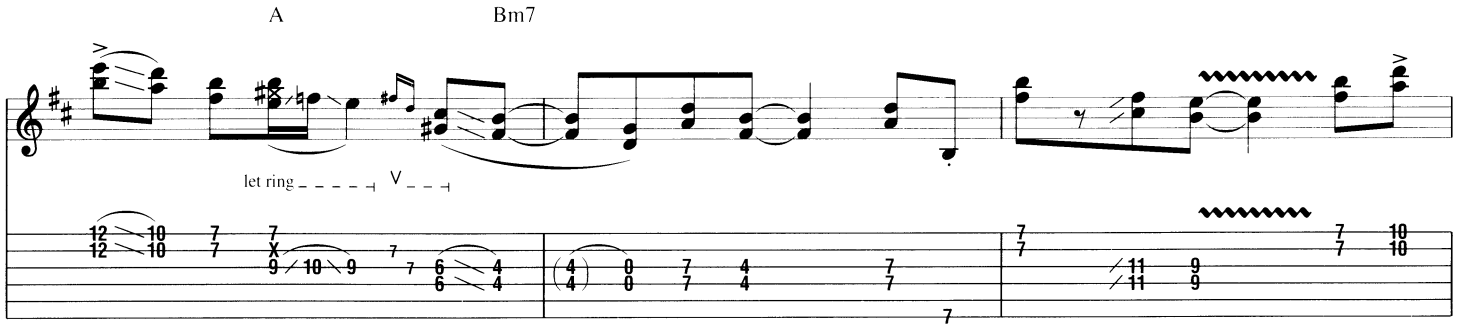
Ah. — ha, knock-ing at your back door. —

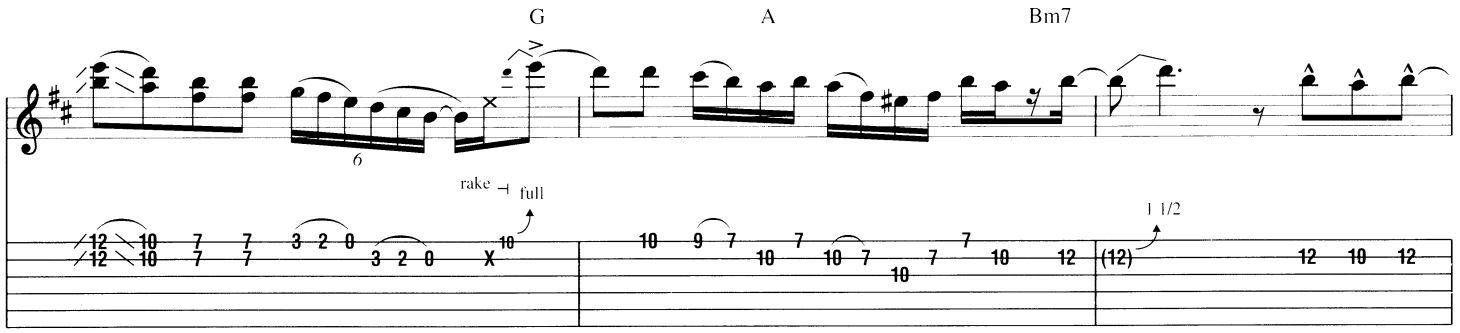
steady gliss. w/o slide full

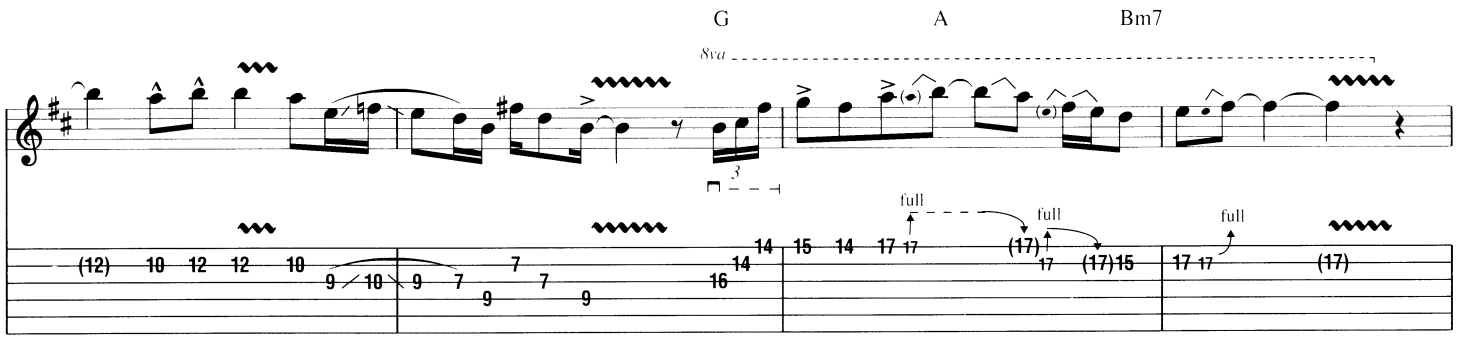
G A Bm7 G

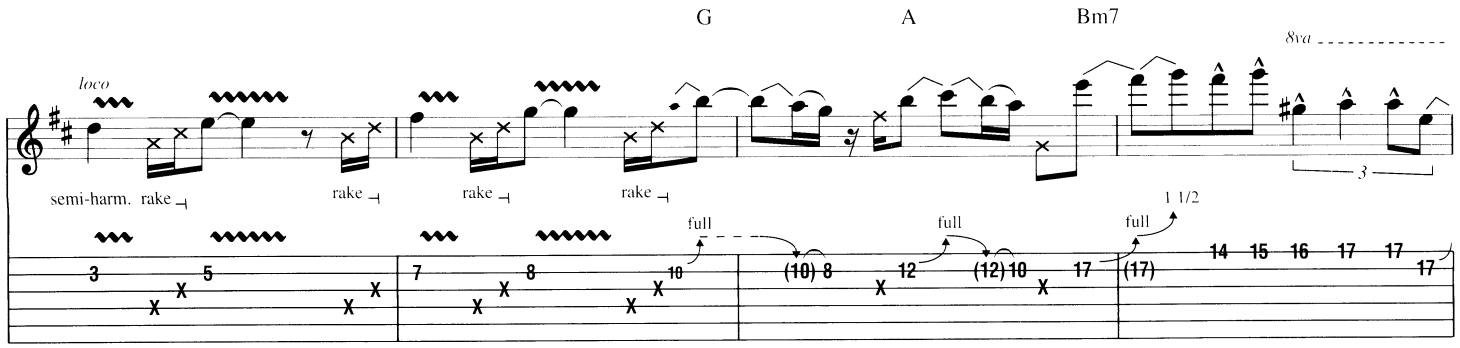
P.M.

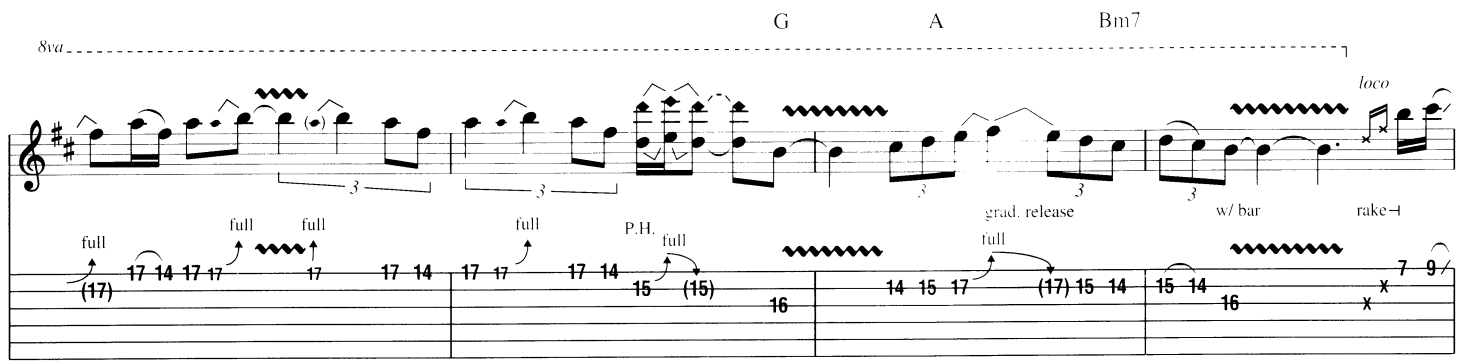
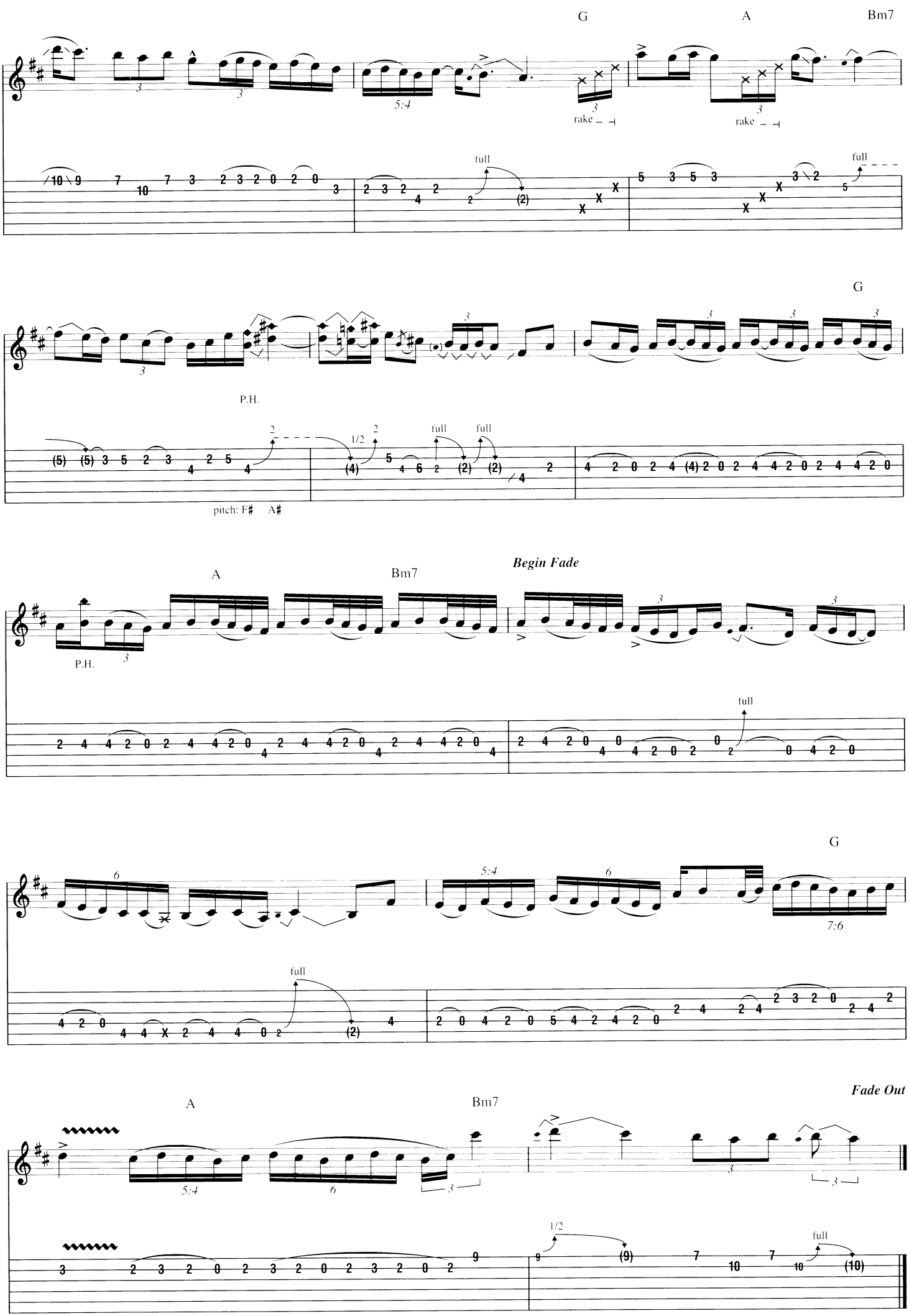
A Bm7 G

full full 1/2 1/2

A
Bm7
let ring


G
A
Bm7
rake
full
1 1/2

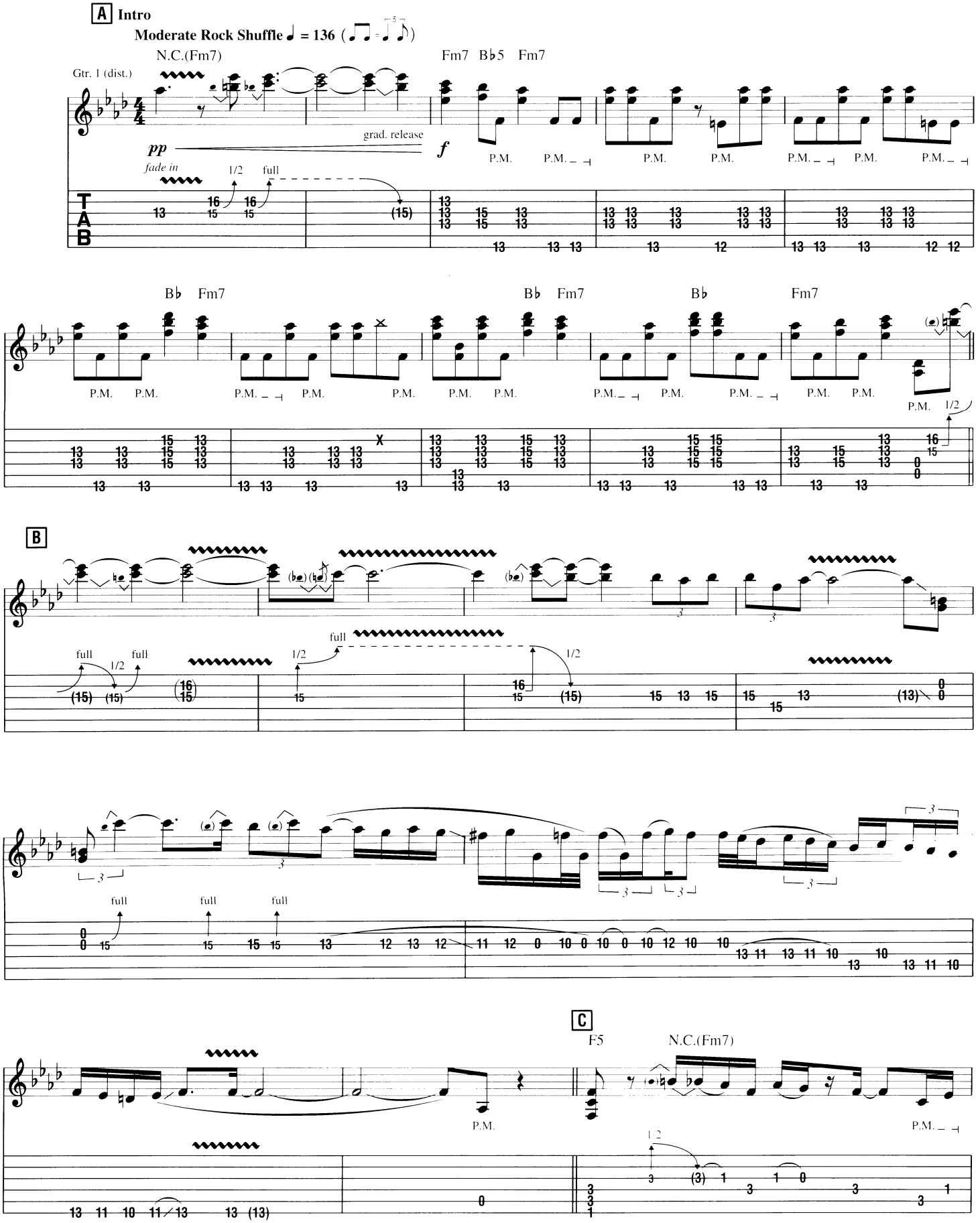

G
A
Bm7
8va
full
full
full


G
A
Bm7
loco
semi-harm.
rake
8va
full
full
full
1 1/2


G
A
Bm7
8va
loco
full
full
full
P.H.
full
grad. release
w/ bar
rake
full

G
A
Bm7
5:4
rake
rake
full
full
G
P.H.
1/2
full
full
pitch: F# A#
A
Bm7
Begin Fade
P.H.
full
G
6
5:4
6
7:6
full
A
Bm7
Fade Out
5:4
6
1/2
full

from *Nobody's Perfect*

Lazy

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

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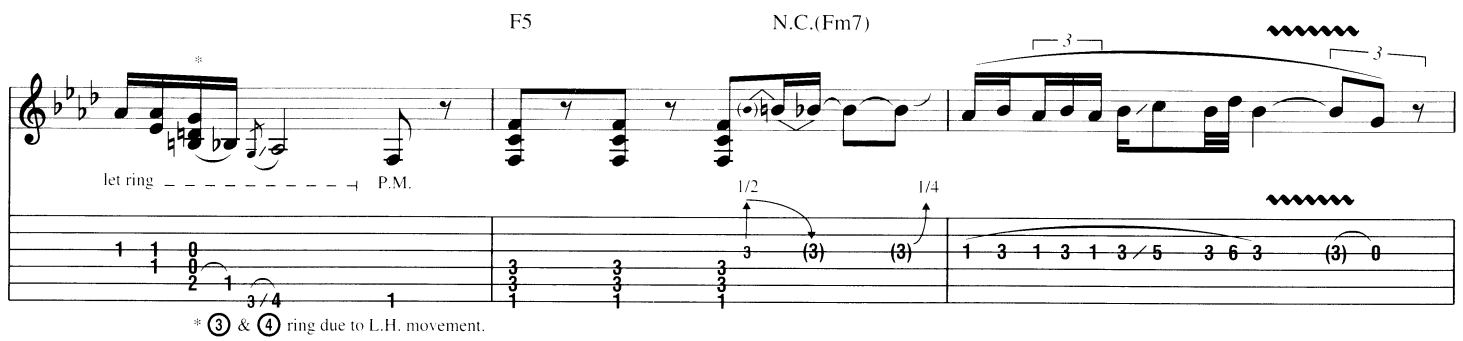
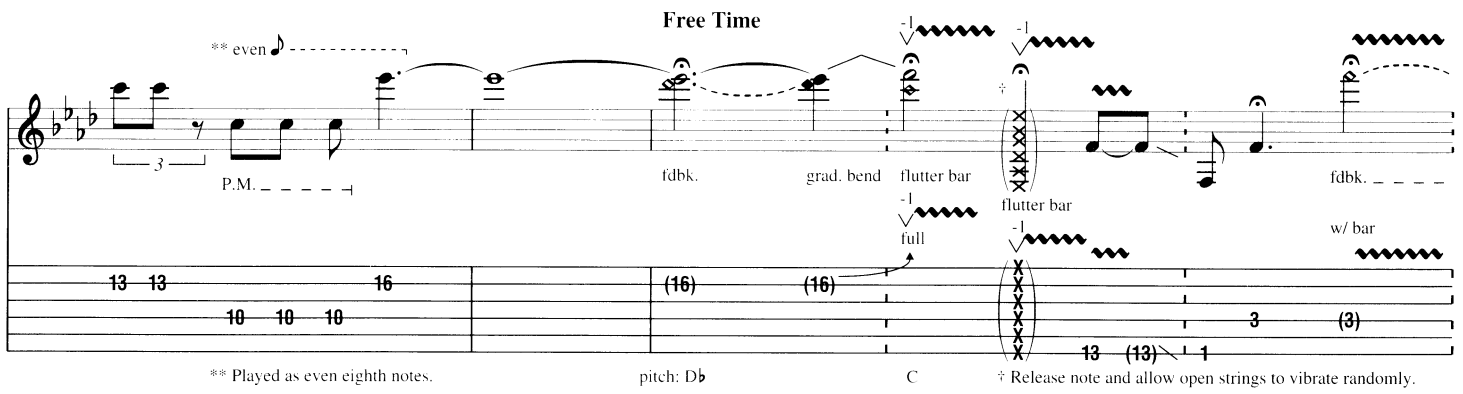
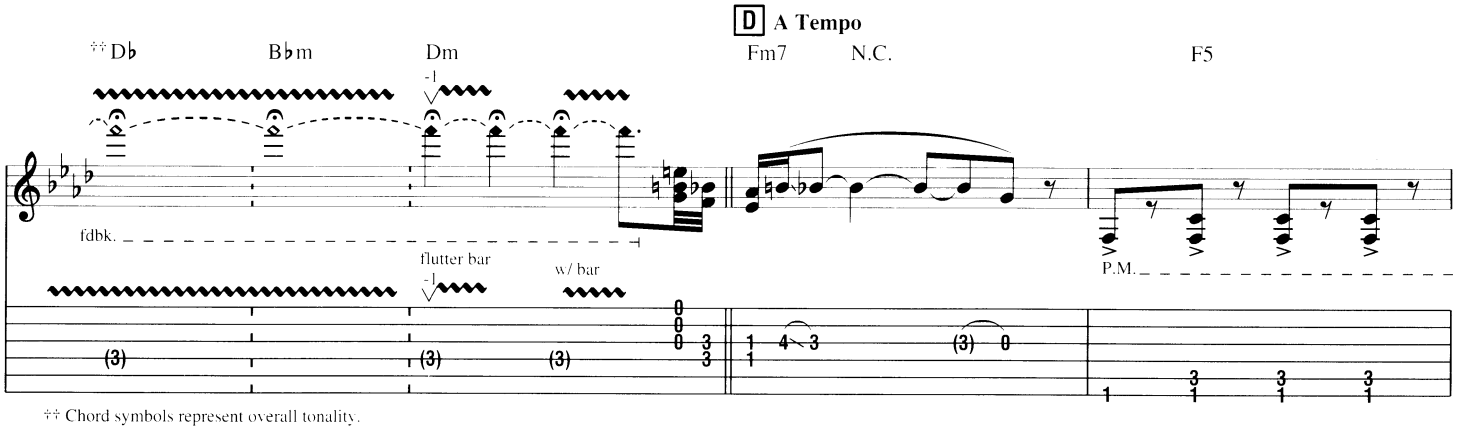
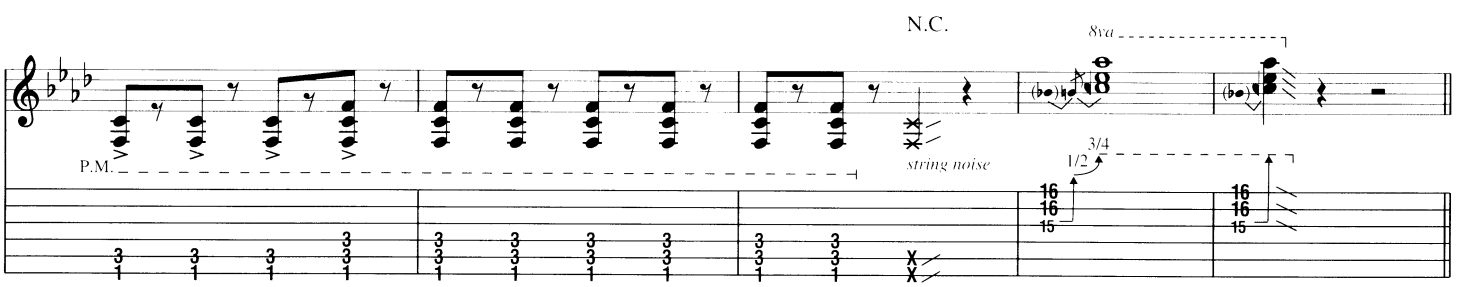
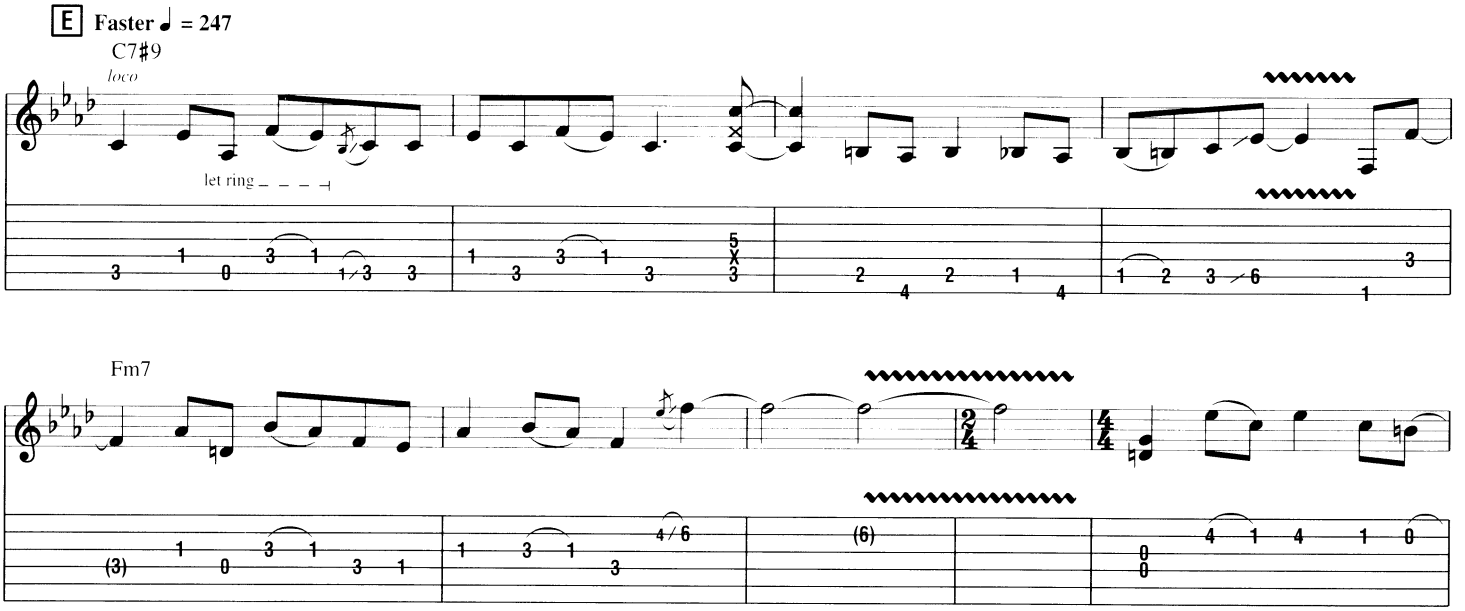
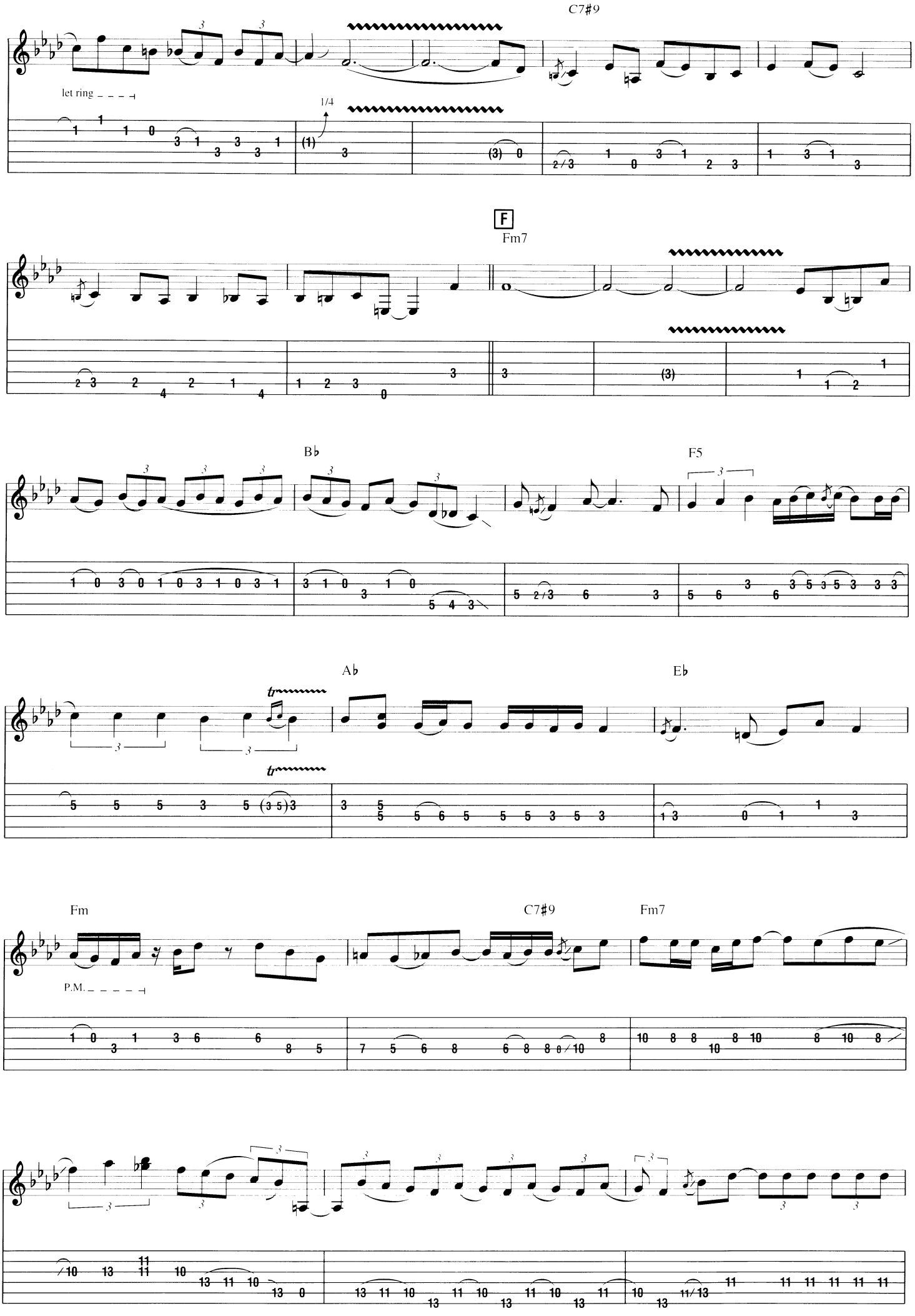
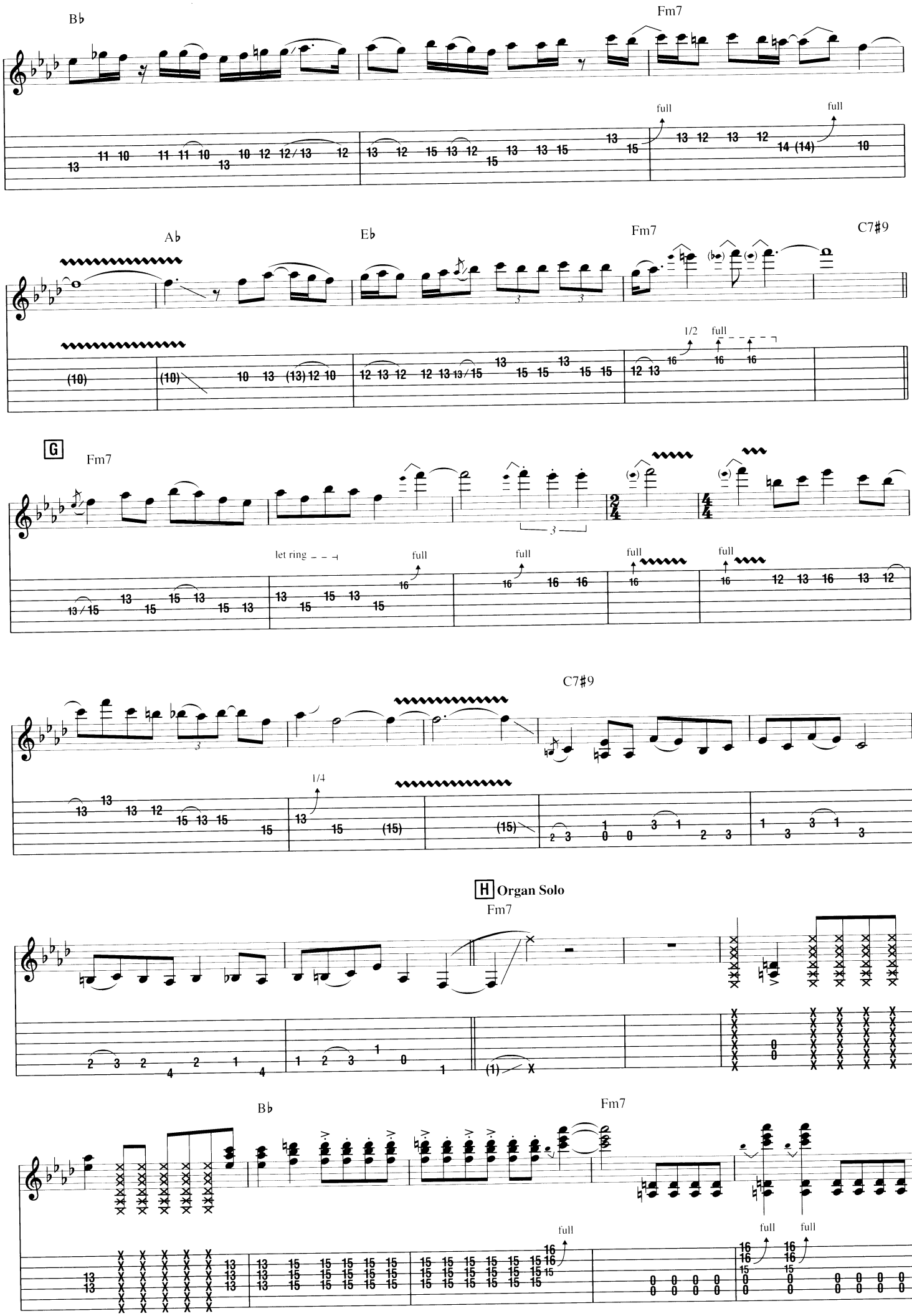
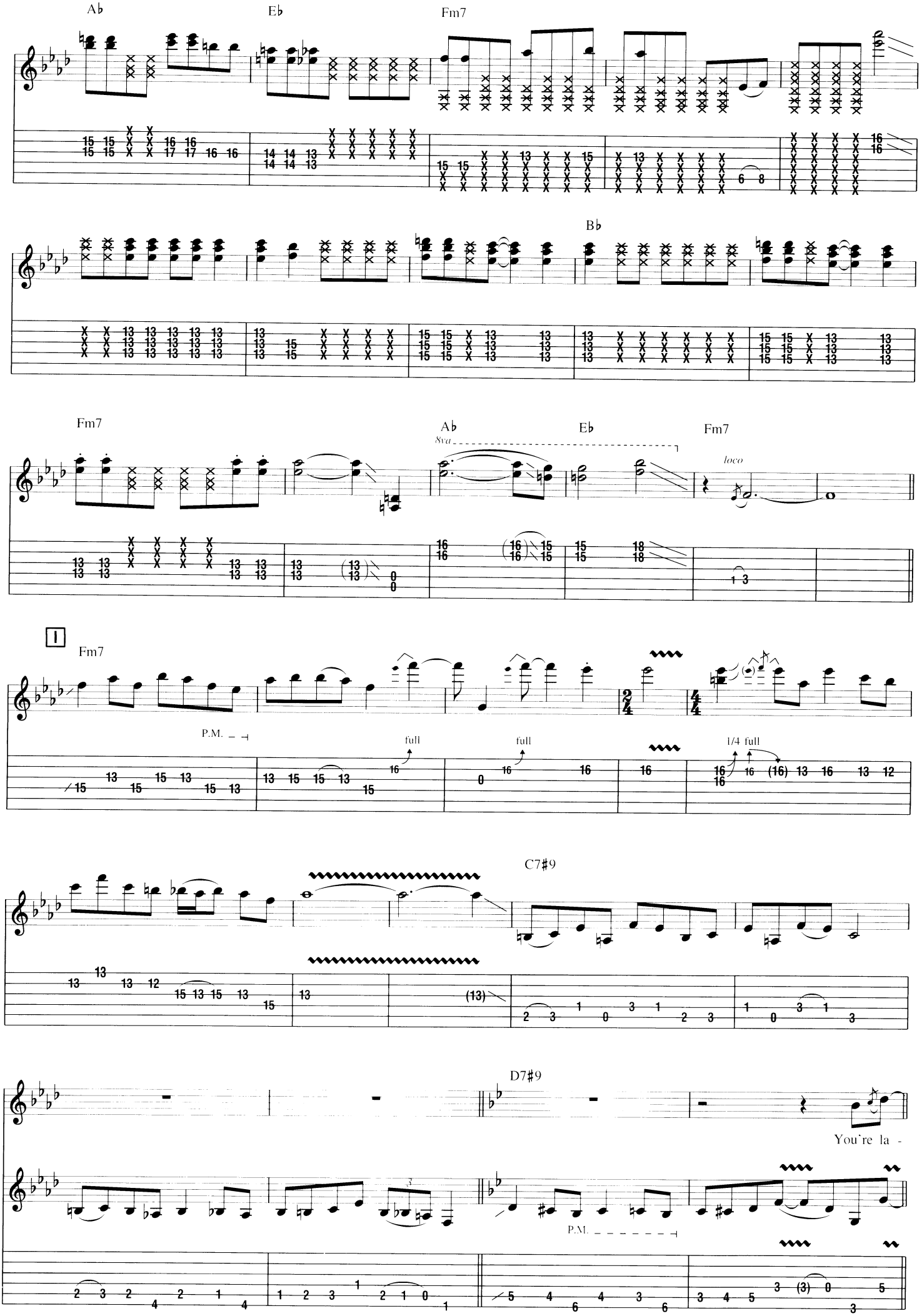

F5
N.C.(Fm7)
let ring
P.M.
1/2
1/4
* ③ & ④ ring due to L.H. movement.


Free Time
** even
P.M.
fdbk.
grad. bend
flutter bar
full
flutter bar
fdbk.
w/ bar
** Played as even eighth notes.
pitch: D♭
C
† Release note and allow open strings to vibrate randomly.


D A Tempo
†† D♭
B♭m
Dm
Fm7
N.C.
F5
fdbk.
flutter bar
w/ bar
P.M.
†† Chord symbols represent overall tonality.


N.C.
8va
P.M.
string noise
3/4
1/2

E Faster ♩ = 247
C7#9
loco
let ring
Fm7

C7#9
let ring
1/4
F
Fm7
B♭
F5
A♭
E♭
Fm
C7#9
Fm7
P.M.

Bb
Fm7
full
full
Ab
Eb
Fm7
C7#9
1/2
full
G
Fm7
let ring
full
full
full
full
C7#9
1/4
H Organ Solo
Fm7
Bb
Fm7
full
full
full

Ab
Eb
Fm7
Bb
Fm7
Ab
8va
Eb
Fm7
loco
I
Fm7
P.M.
full
full
1/4 full
C7#9
D7#9
You're la -
P.M.

J Chorus

Gm7 C/G Gm7

- zy, just stay in bed. You're

1/2 full full full full full

* Played ahead of the beat.

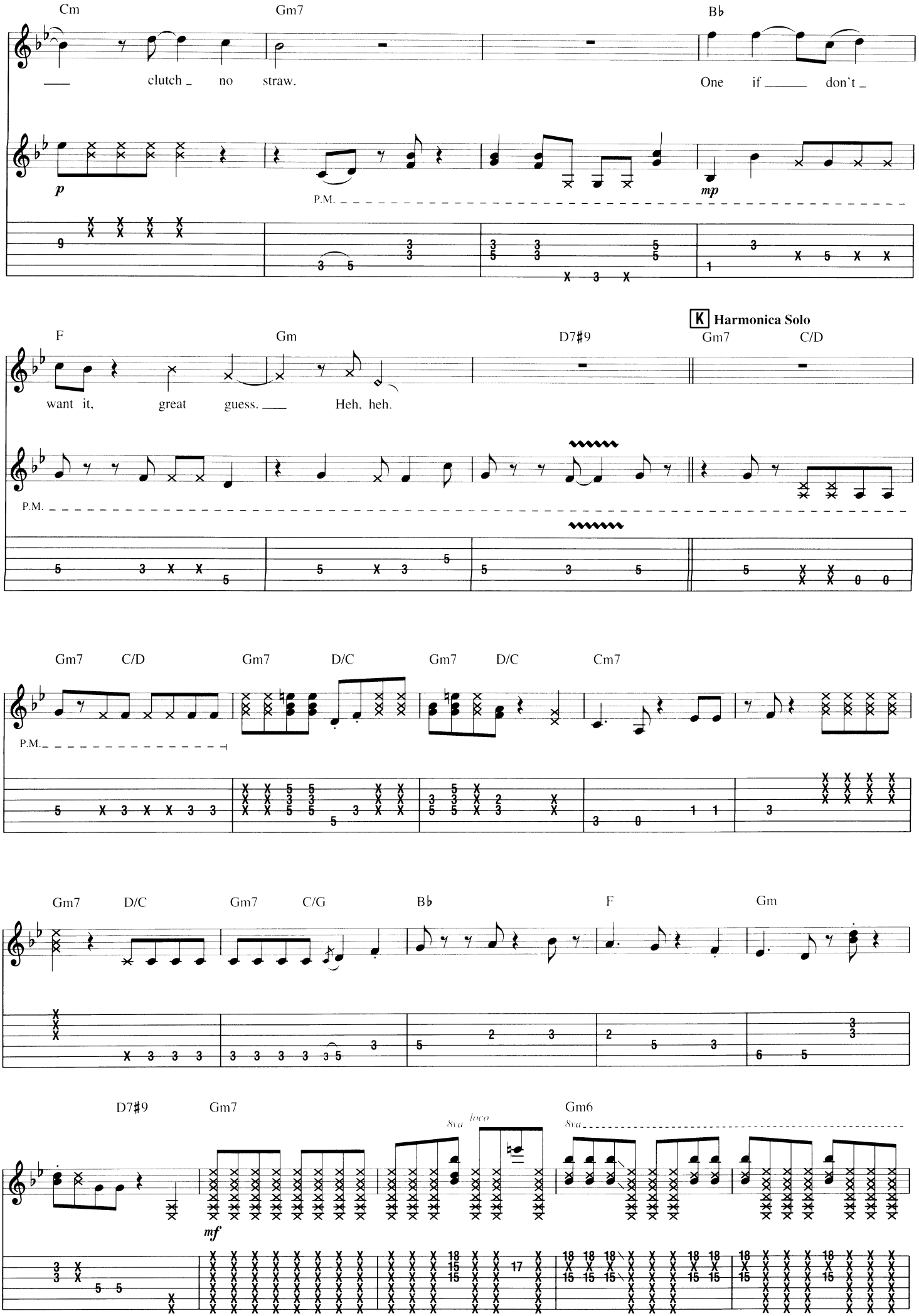
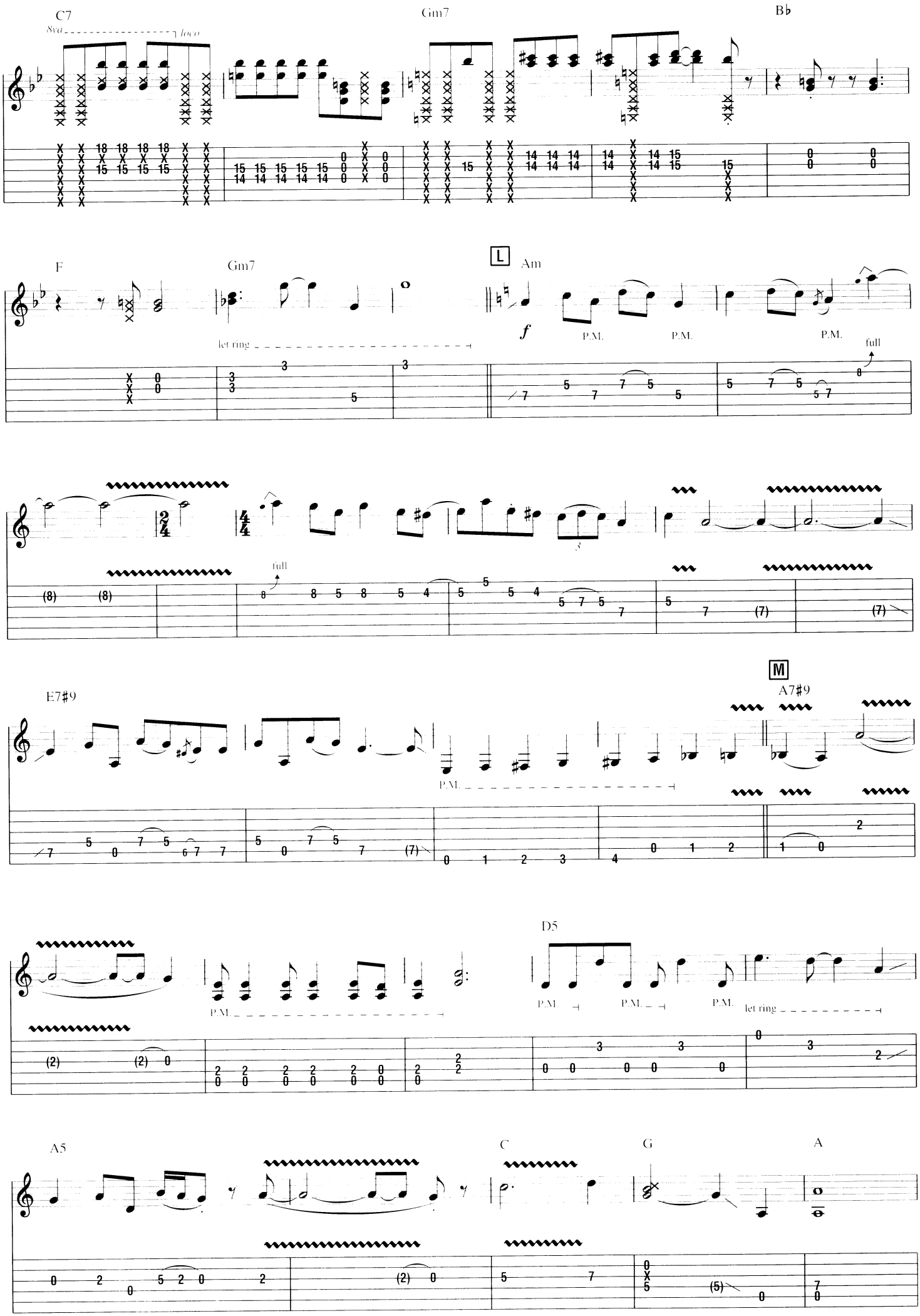
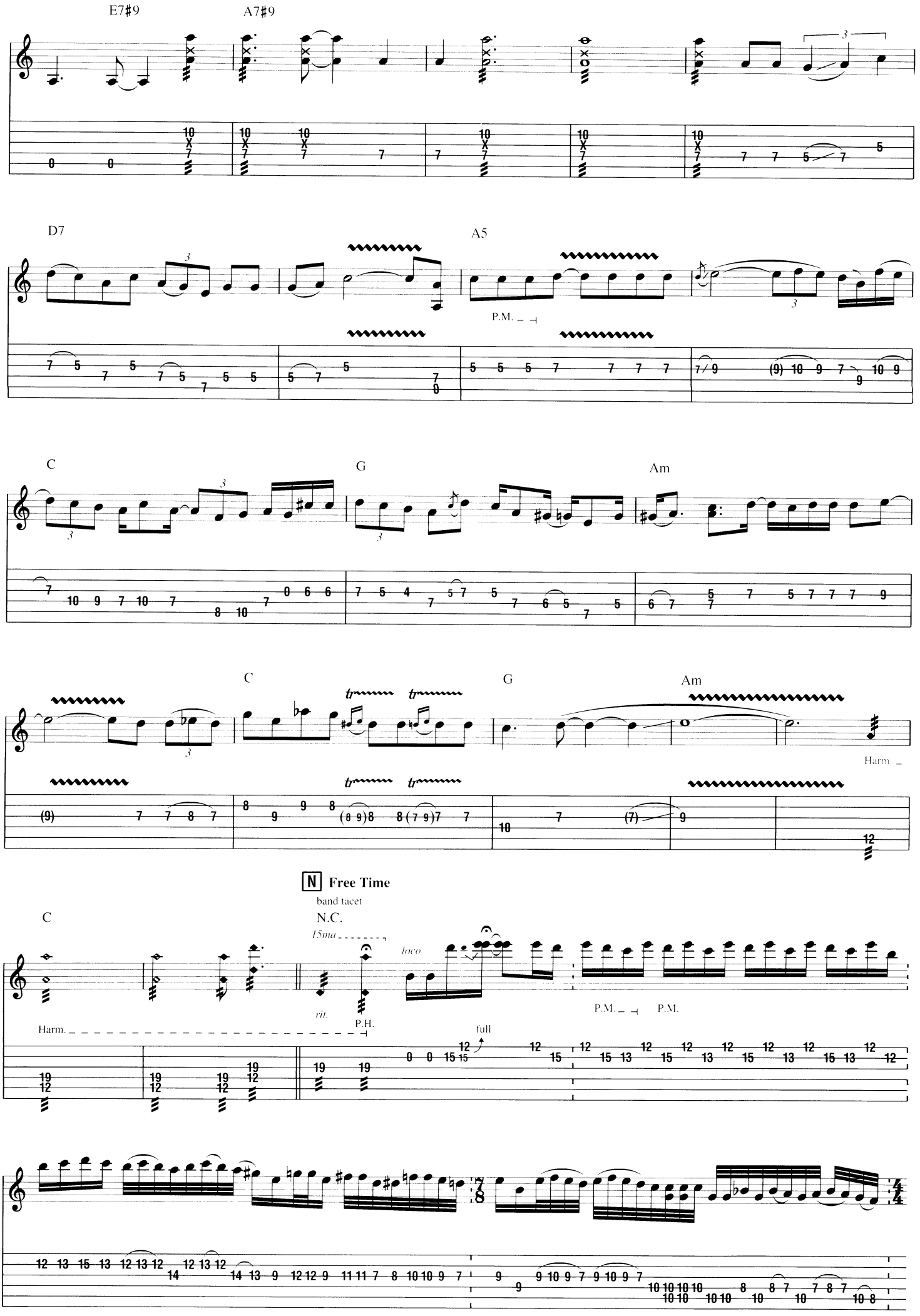
C9 Gm7 F/A B♭

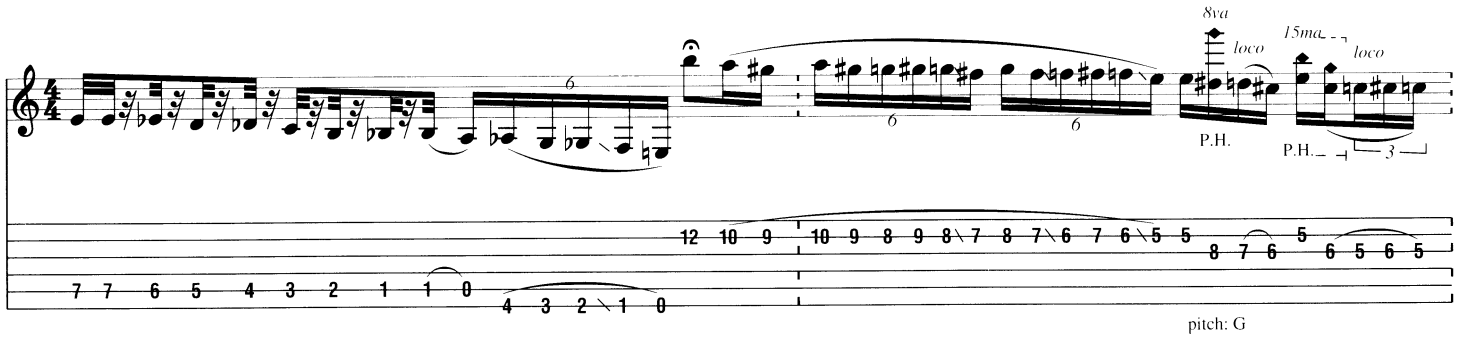
la - zy, stay in bed. You don't want no mon-ey,

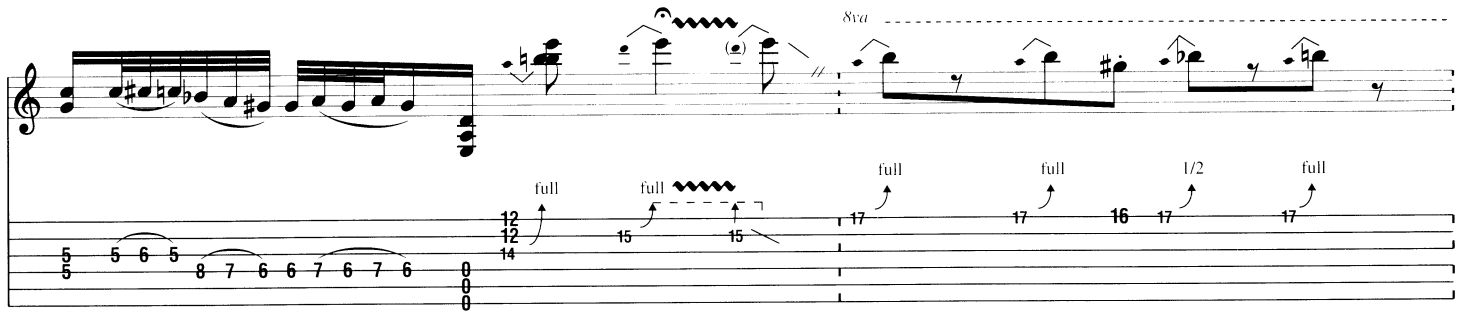
F Gm7 C/G Gm7 C/D G5

you don't want no bread, no, no. If you're drown - ing,

C5

clutch no straw. If you're drown - ing.

Cm
Gm7
B♭
clutch _ no straw.
One if _____ don't _
p
P.M.
mp
K Harmonica Solo
F
Gm
D7♯9
Gm7
C/D
want it, great guess. ____ Heh, heh.
P.M.
Gm7
C/D
Gm7
D/C
Gm7
D/C
Cm7
P.M.
Gm7
D/C
Gm7
C/G
B♭
F
Gm
D7♯9
Gm7
8va loco
Gm6
8va
mf

C7
Gm7
B♭
F
Gm7
L
Am
M
E7#9
A7#9
D5
A5
C
G
A
let ring
P.M.
full

E7#9
A7#9
D7
A5
P.M.
C
G
Am
C
G
Am
Harm.
N Free Time
band tacet
N.C.
C
15ma
loco
rit.
P.H.
full
Harm.
P.M.
P.M.

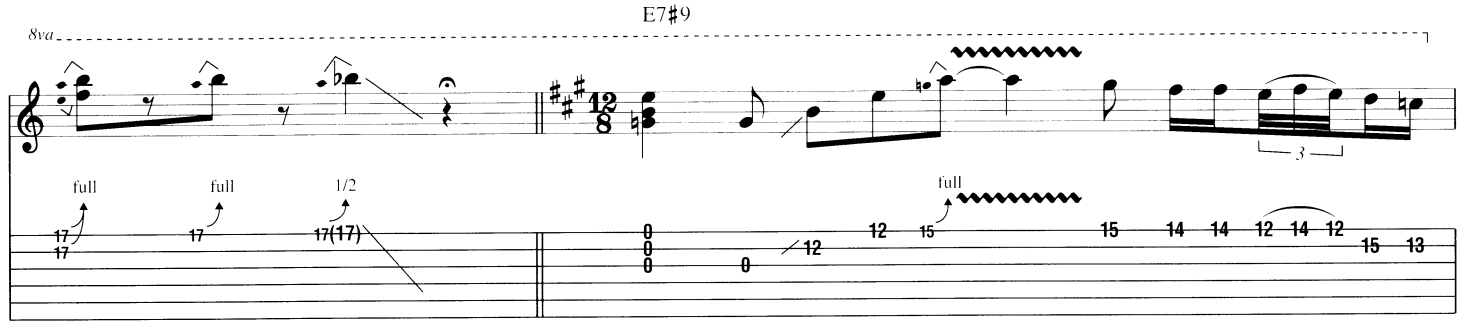


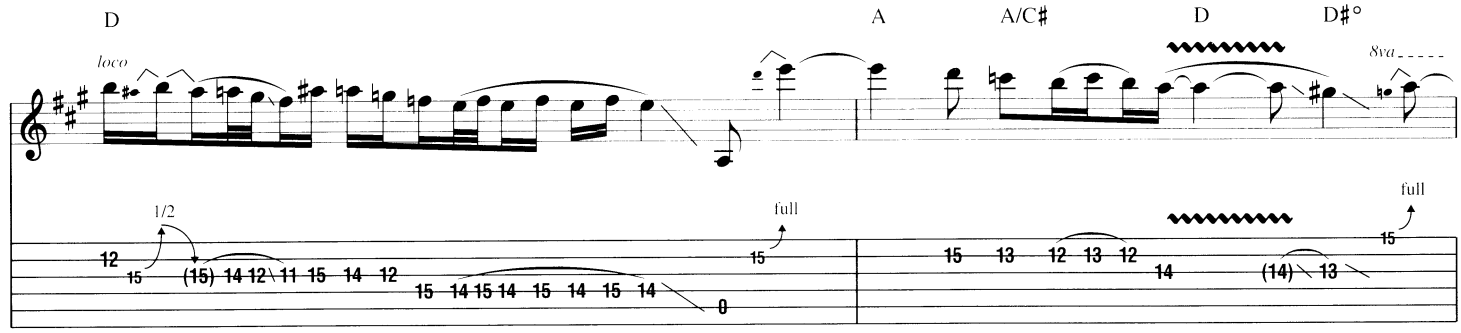


O Outro

Slow Blues Shuffle ♩. = 78

E7#9



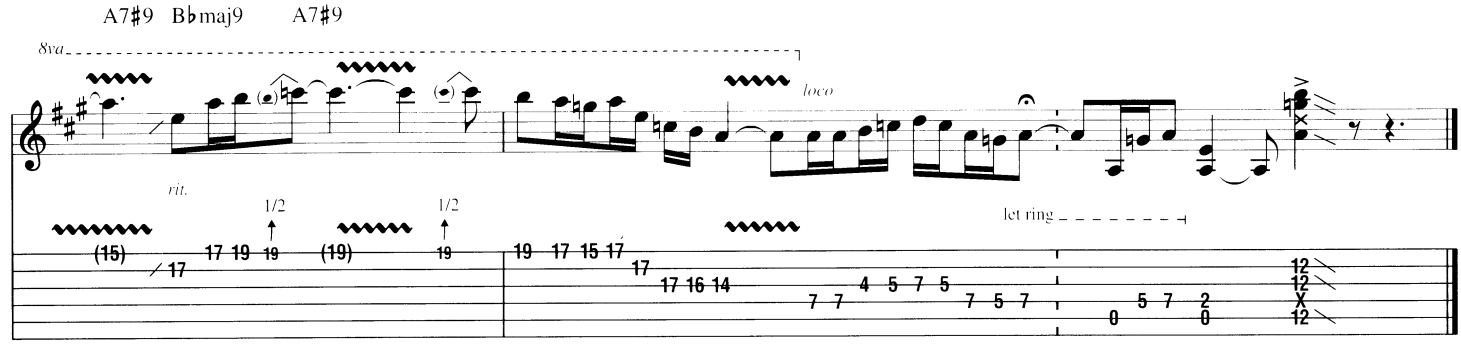


Begin Fade

Free Time

Fade Out

A7#9 B♭maj9 A7#9



from *Deepest Purple - The Very Best of Deep Purple*

Smoke on the Water

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro

Moderate Rock ♩ = 112

N.C. (G5)

Gtr. 1 (dist.)

Riff A

1.–5.

f w/ fingers

End Riff A

6.

𝄋 Verse

*G5

1. We all came out to Mon - treaux on the
They burned down the gam - bling house, it
We end - ed up at the Grand Ho - tel,

Riff A1

End Riff A1 **Riff B**

mf

slight P.M.

slight P.M.

slight P.M.

*Chord symbols reflect implied tonality.

F5 G5

Lake Ge - ne - va shore - line
died with an aw - ful sound.
it was emp - ty. cold and bare. But with the

End Riff B

slight P.M.

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Gtr. 1: w/ Riff B, 3 times, simile

F5

to make rec - ords with the mo - bile.
A Fun - ky Claude was run - ning in and out,
Roll - ing truck Stones thing just out - side,
we did - n't
pull - ing
mak - ing our

G5

have much time.
kids out the ground.
mu - sic there.
With a few red lights,
But Frank Zap - pa and the Moth - ers
When it all was o - ver,
a few old beds
were
we

F5 G5

at the best place a - round.
had to find an - oth - er place.
we made a place to sweat.
But some stu - pid with a
But Swiss time was
No mat - ter what we

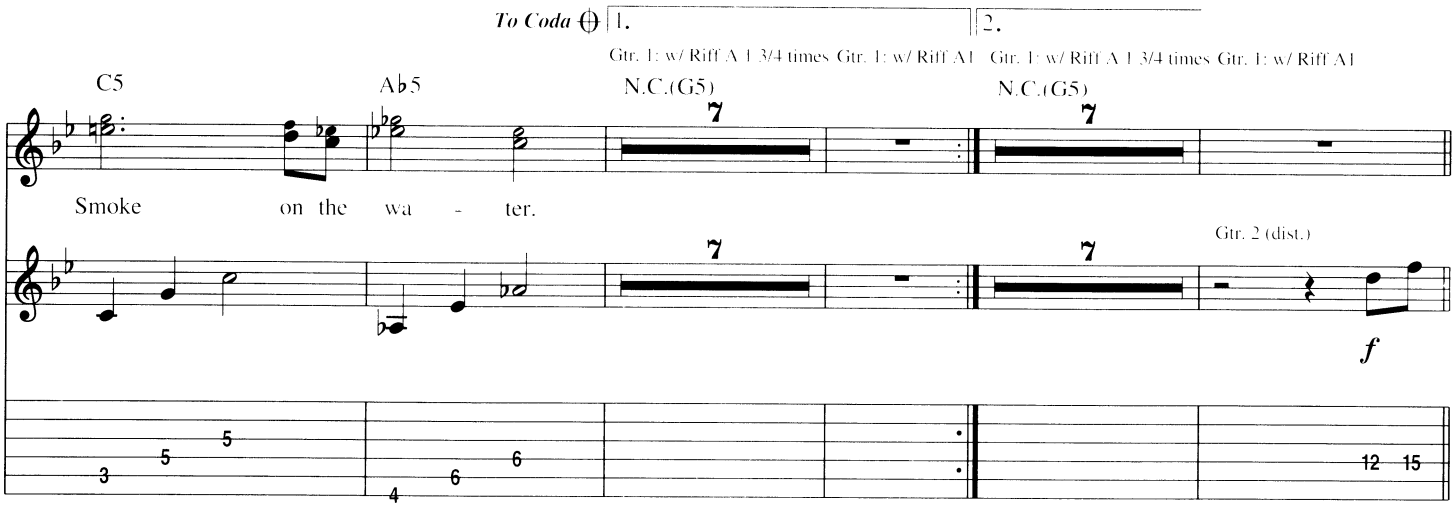
F5 G5

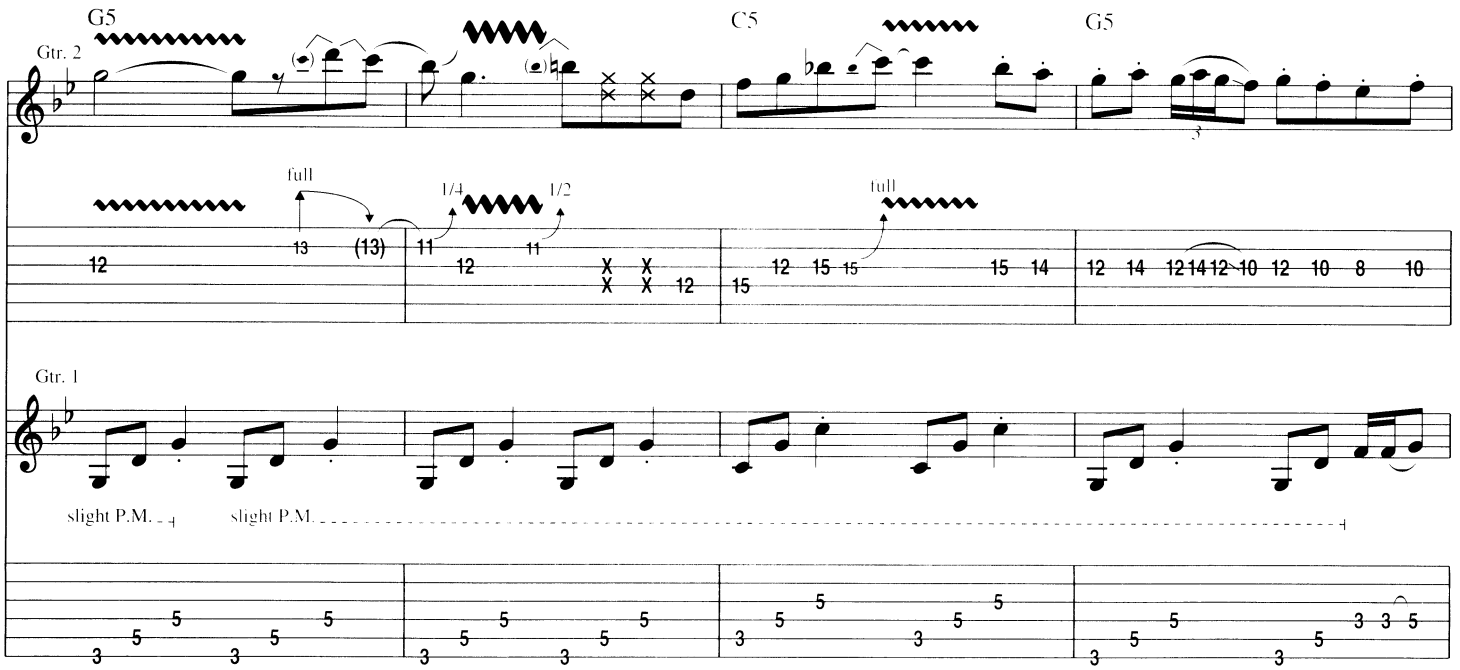
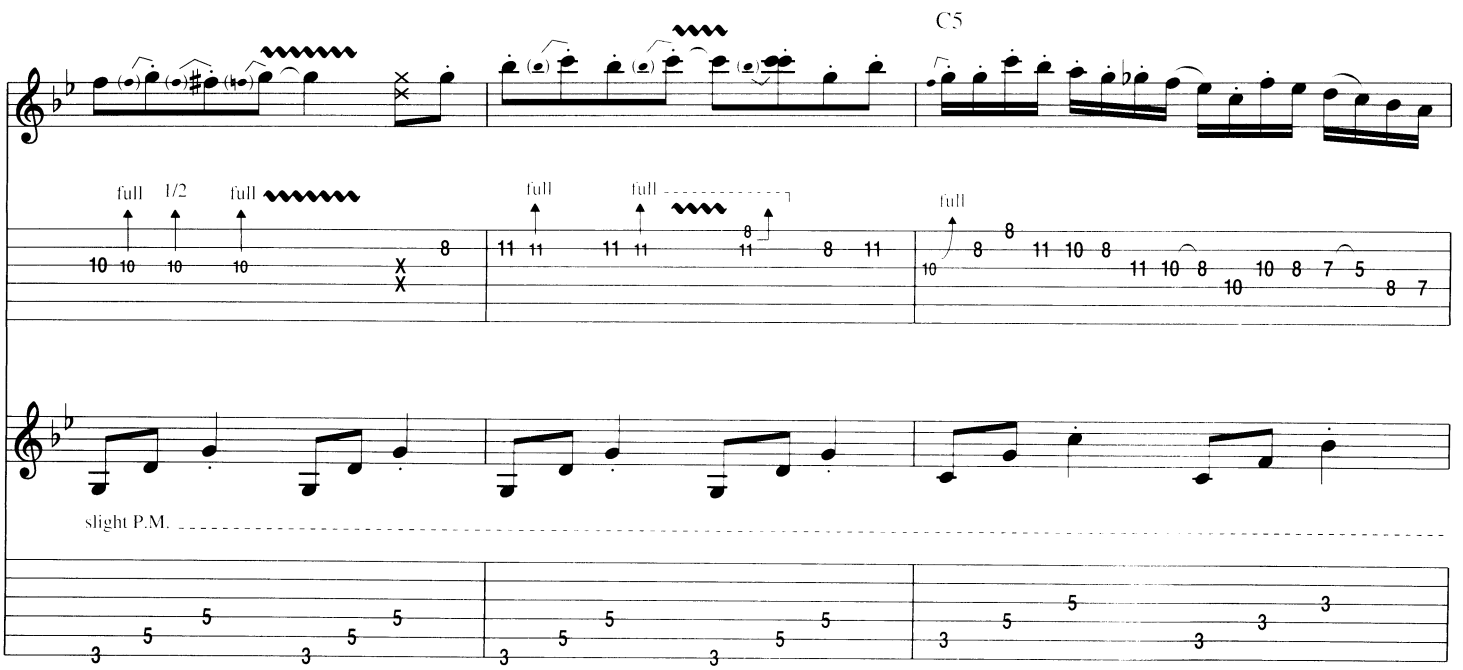
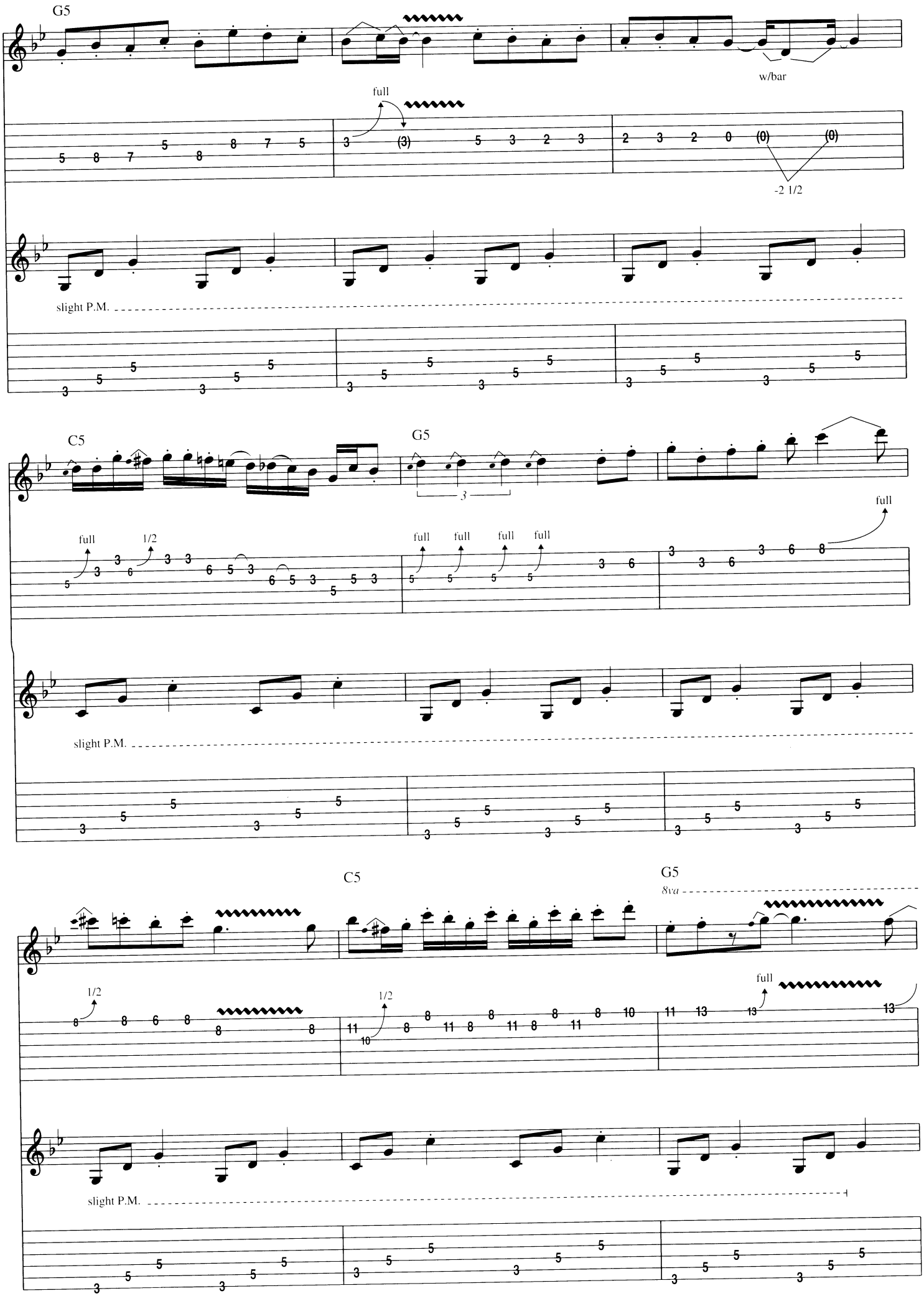
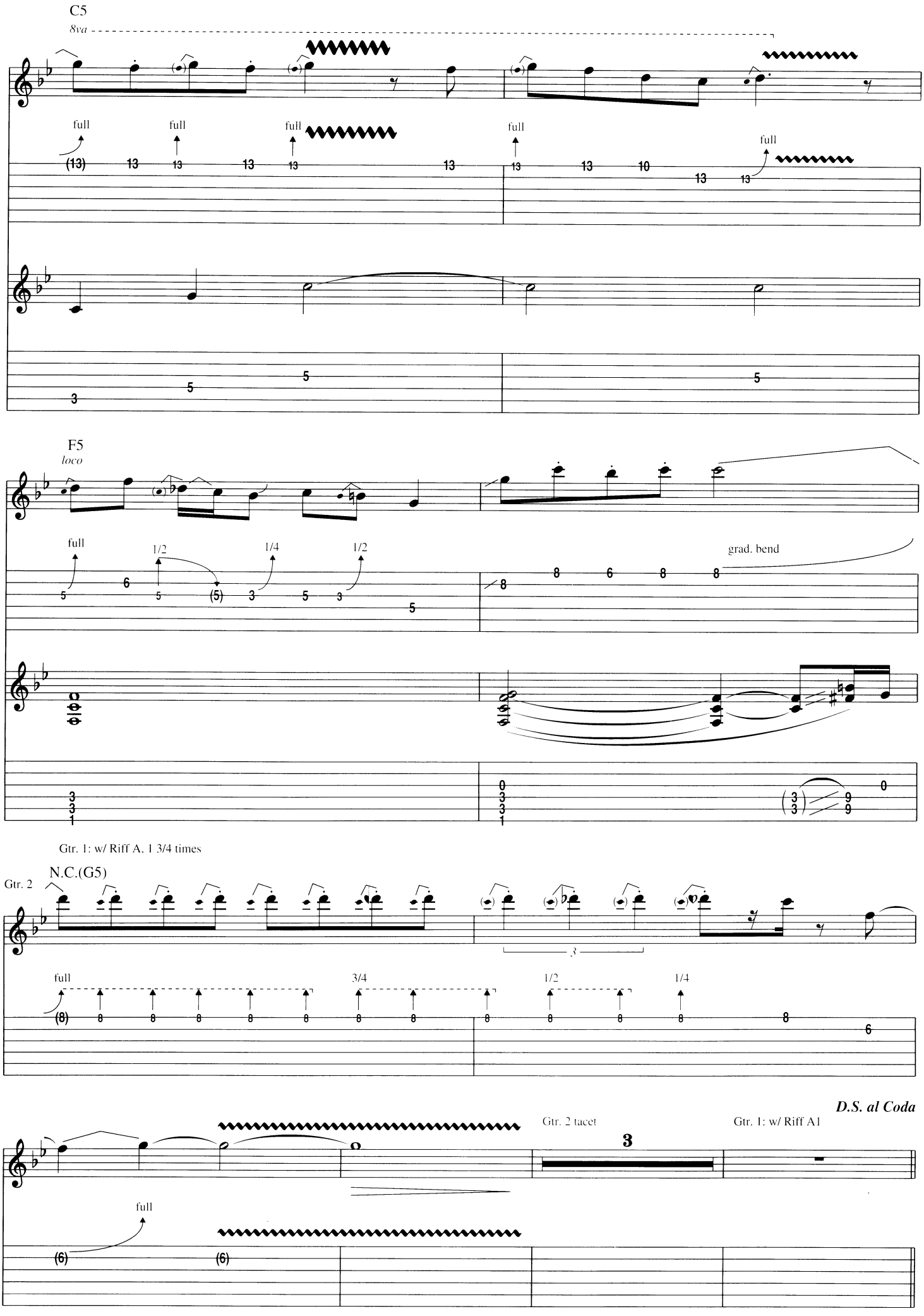
flare gun
run - ning out;
get out of this.
burned the place to the ground.
it seemed that we would lose the race.
I know, I know we'll nev - er for - get.

Chorus

C Ab5 G5

Smoke on the wa - ter.
a fire in the sky.


To Coda
1.
2.
Gtr. 1: w/ Riff A1 3/4 times
Gtr. 1: w/ Riff A1
Gtr. 1: w/ Riff A1 3/4 times
Gtr. 1: w/ Riff A1
C5
A♭5
N.C.(G5)
N.C.(G5)
Smoke on the wa - ter.
Gtr. 2 (dist.)
f

Guitar Solo

G5
C5
G5
Gtr. 2
full
1/4
1/2
full
Gtr. 1
slight P.M.
slight P.M.

C5
full
1/2
full
full
full
full
slight P.M.

G5
w/bar
full
-2 1/2
slight P.M.
C5
G5
3
full
1/2
full
full
full
full
full
slight P.M.
C5
G5
8va
1/2
1/2
full
slight P.M.

C5
8va
full
full
full
full
full
F5
loco
full
1/2
1/4
1/2
grad. bend
Gtr. 1: w/ Riff A, 1 3/4 times
Gtr. 2
N.C.(G5)
full
3/4
1/2
1/4
D.S. al Coda
Gtr. 2 tacet
Gtr. 1: w/ Riff A1
full

⊕ *Coda*

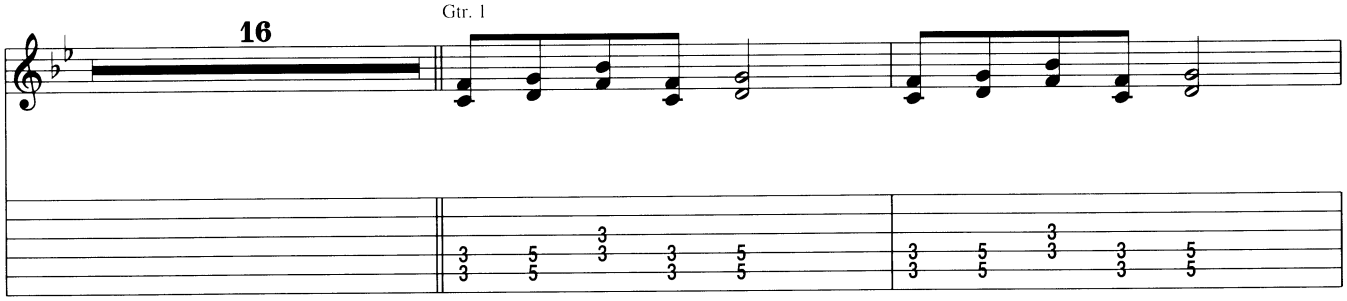
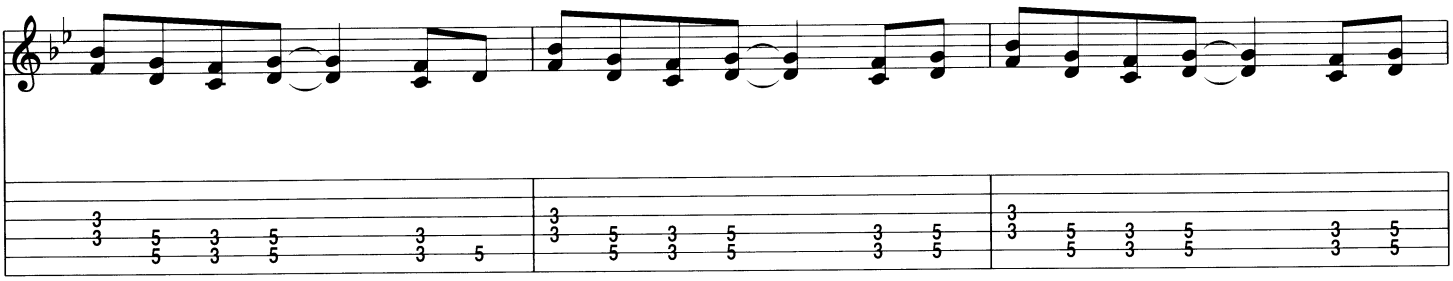
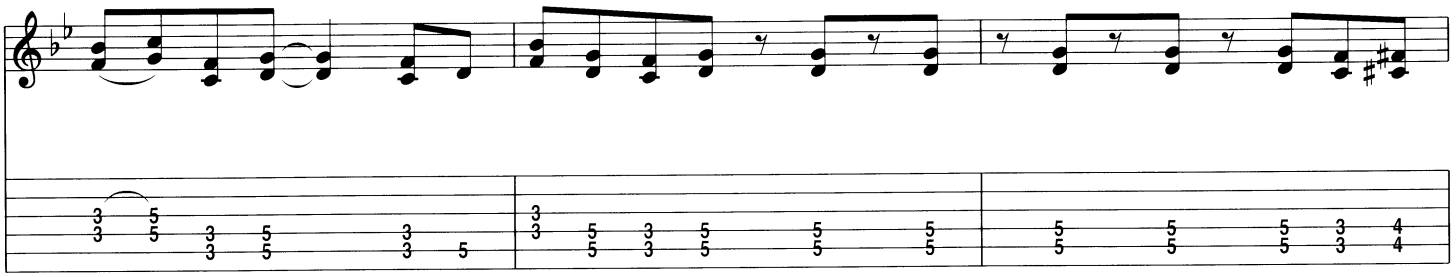
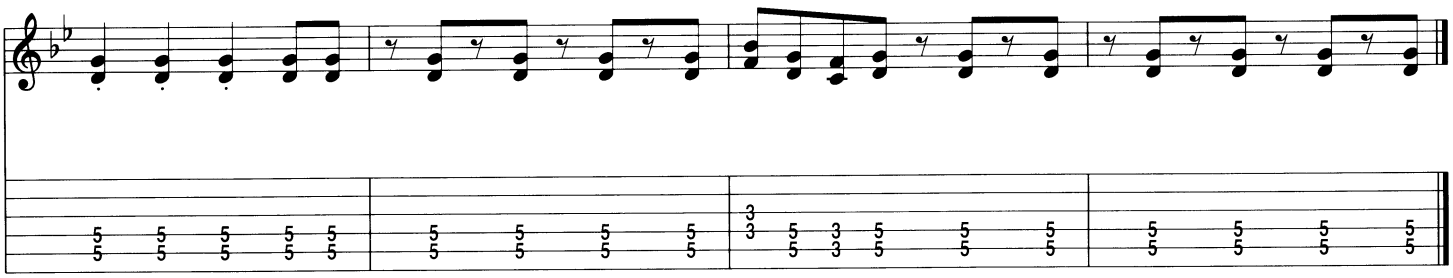
Outro-Organ Solo

Gtr. 1: w/ Riff A, 4 times

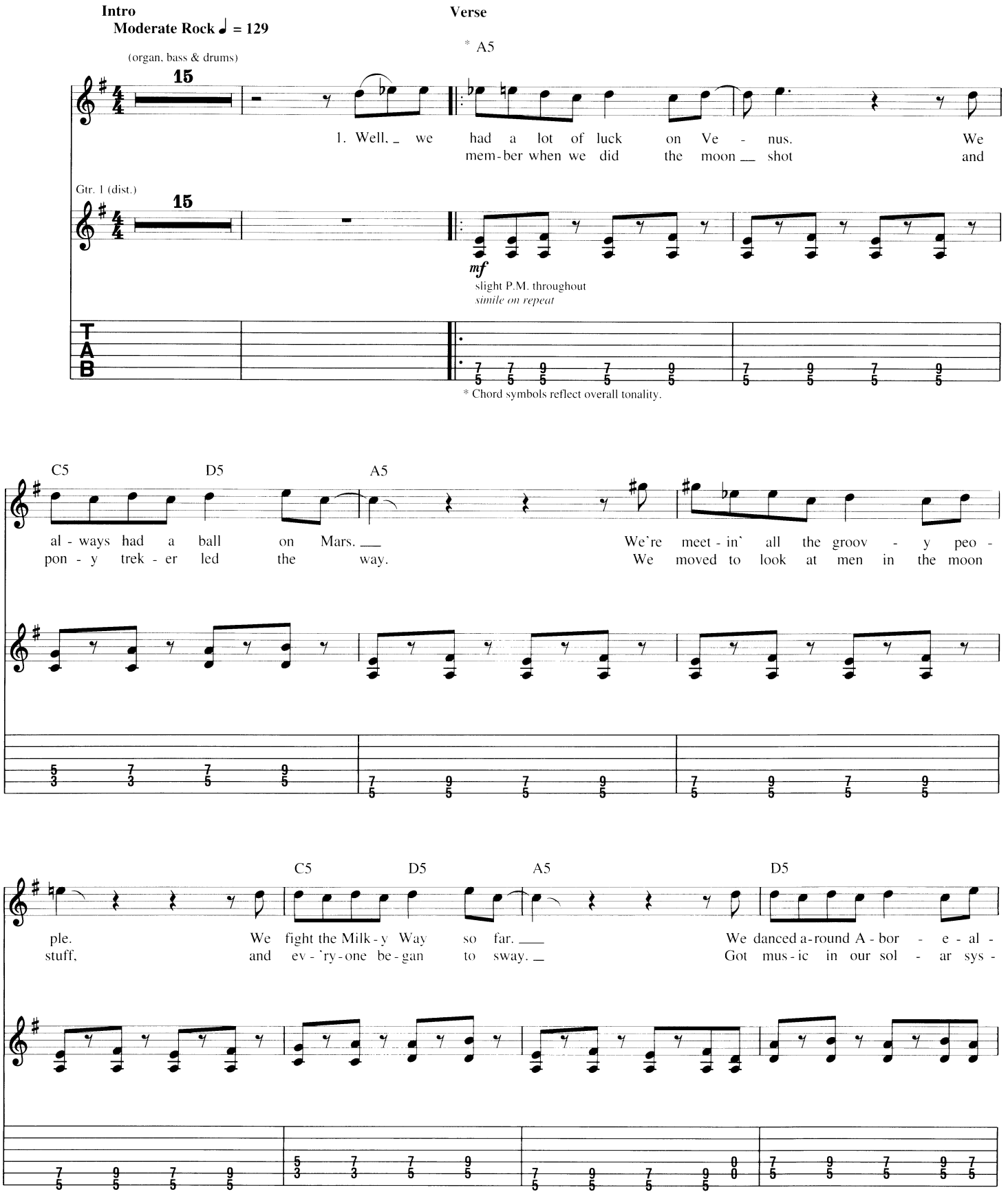
N.C.(G5)

N.C.(G5)

Gtr. 1

16

Begin Fade

Fade Out

from *Deepest Purple–The Very Best of Deep Purple*

Space Truckin'

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

Intro
Moderate Rock ♩ = 129
(organ, bass & drums)
15
Verse
* A5
1. Well, we had a lot of luck on Ve - nus. We
mem-ber when we did the moon shot and
Gtr. 1 (dist.)
15
mf
slight P.M. throughout
simile on repeat
T
A
B
* Chord symbols reflect overall tonality.
C5 D5 A5
al - ways had a ball on Mars.
pon - y trek - er led the way.
We're meet - in' all the groov - y peo -
We moved to look at men in the moon
C5 D5 A5 D5
ple. We fight the Milk - y Way so far.
stuff, and ev - 'ry - one be - gan to sway.
We danced a-round A - bor - e - al -
Got mus - ic in our sol - ar sys -

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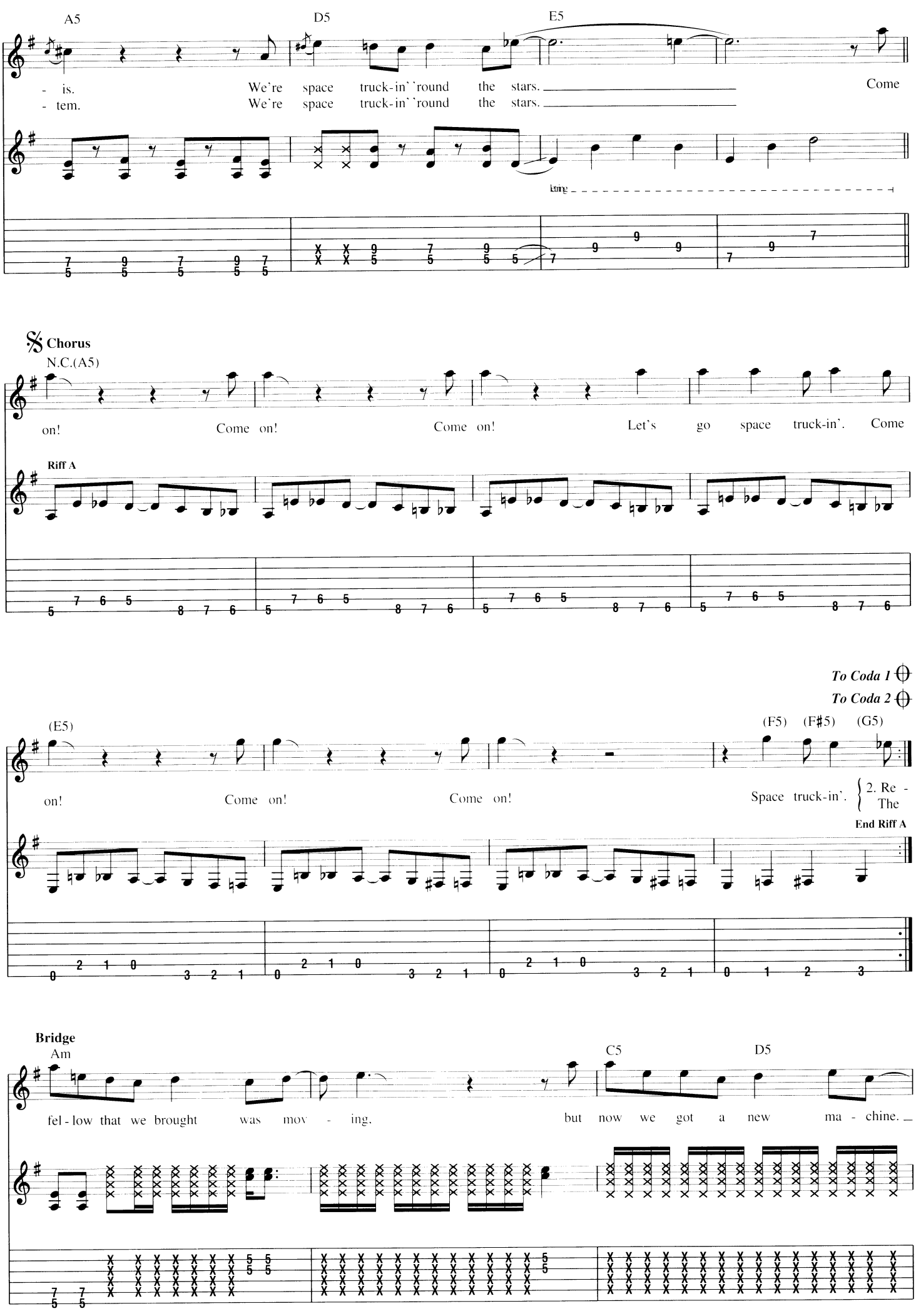
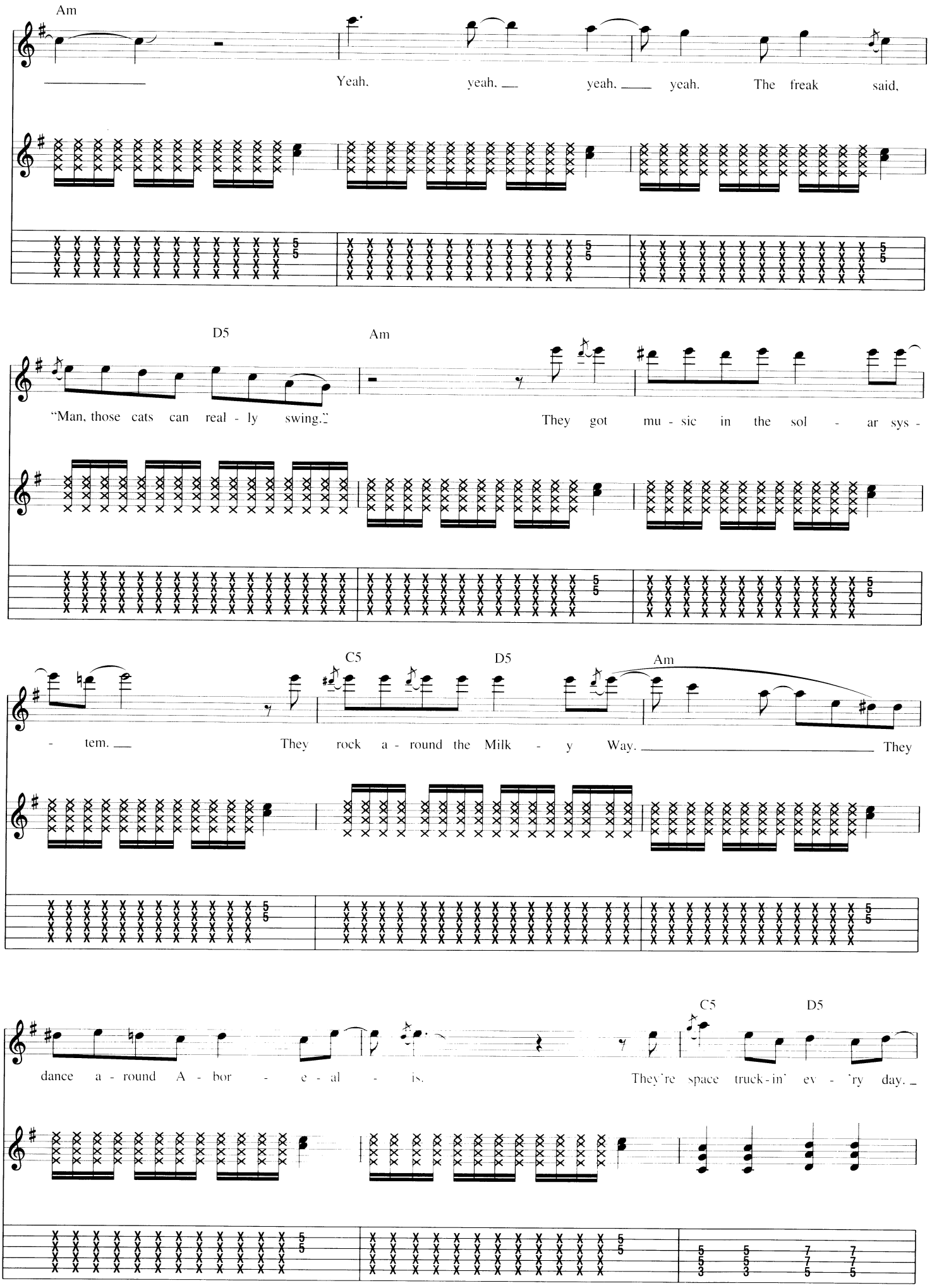
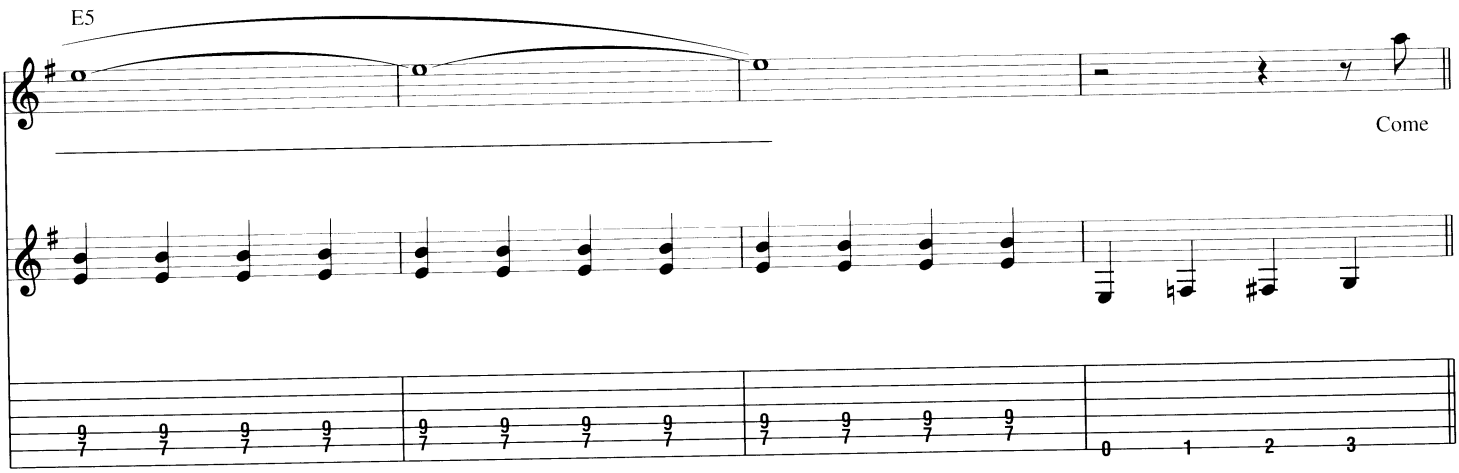
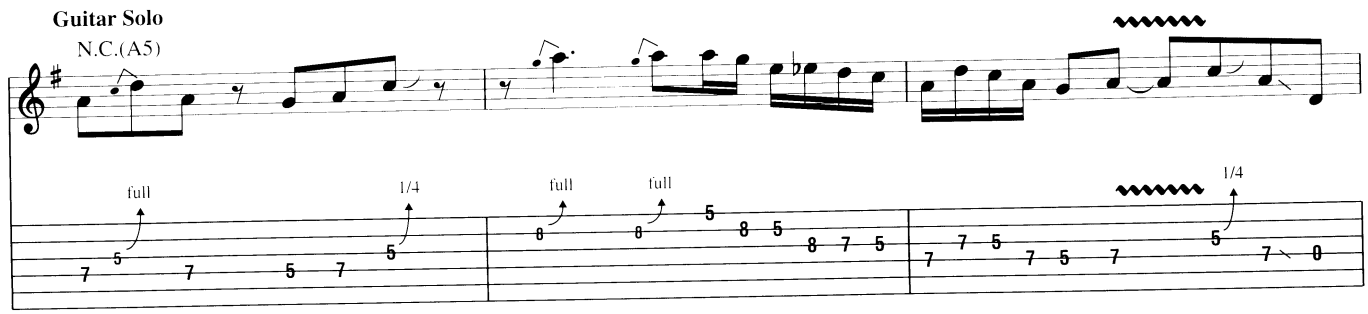

A5
D5
E5
- is.
- tem.
We're space truck-in' 'round the stars.
We're space truck-in' 'round the stars.
Come
ring
Chorus
N.C.(A5)
on!
Come on!
Come on!
Let's go space truck-in'. Come
Riff A
To Coda 1
To Coda 2
(E5)
(F5) (F#5) (G5)
on!
Come on!
Come on!
Space truck-in'.
2. Re -
The
End Riff A
Bridge
Am
C5
D5
fel - low that we brought was mov - ing.
but now we got a new ma - chine.

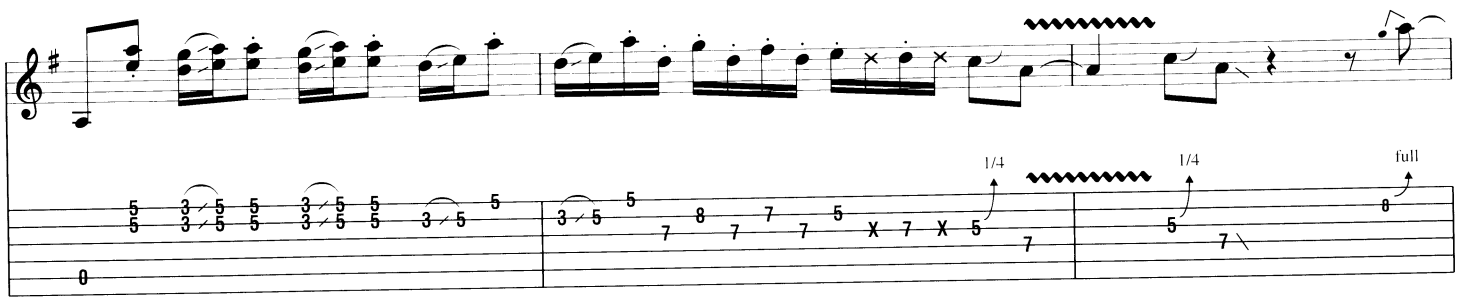

Am
Yeah. yeah. yeah. yeah. The freak said,
D5
Am
"Man, those cats can real - ly swing."
They got mu - sic in the sol - ar sys -
C5
D5
Am
- tem.
They rock a - round the Milk - y Way.
They
C5
D5
dance a - round A - bor - e - al - is.
They're space truck-in' ev - 'ry day.



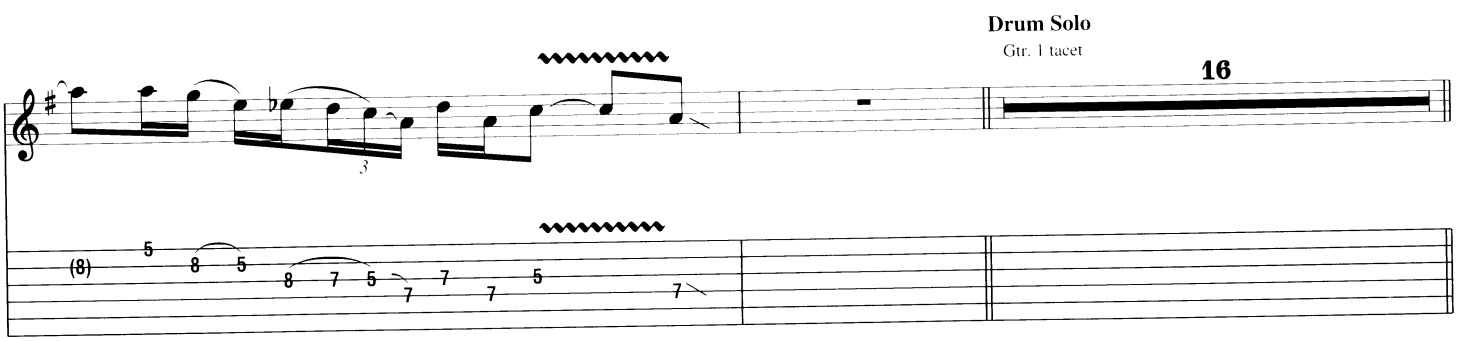
Coda 1

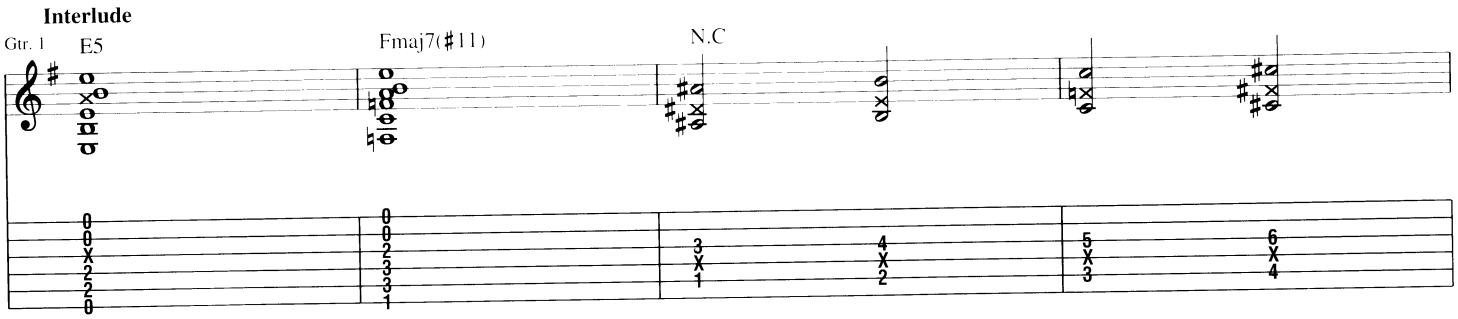
Guitar Solo





Drum Solo

Gtr. 1 tacet

Interlude



D.S. al Coda 2

Come

⊕ *Coda 2*

Outro

Gtr. 1: w/ Riff A, 2 times

N.C.(A5)

Yeah, ____ yeah, __ yeah, ____ space truck - in'. Yeah, ____ yeah, __ yeah, ____

(E5)

8va

____ space truck - in'. Yeah, ____ yeah, _ yeah, ____ space truck - in'. Yeah, yeah, _ yeah, _

(F5) (F♯5) (G5) (A5)

8va loco

__ yeah, yeah, yeah. Yeah, ____ yeah, _ yeah, ____ space truck - in'. Yeah, ____ yeah,

(E5) (F5) (F♯5) (G5)

yeah.

Begin Fade

Gtr. 1 (A5)

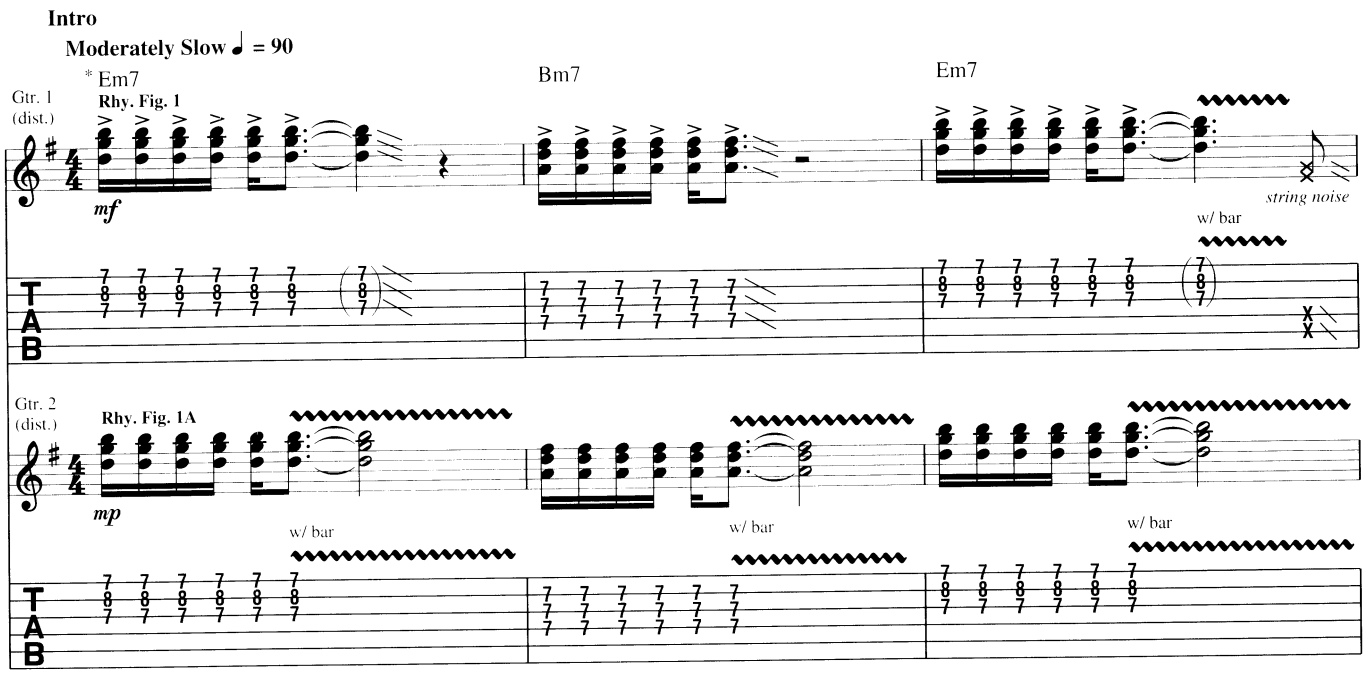
Fade Out

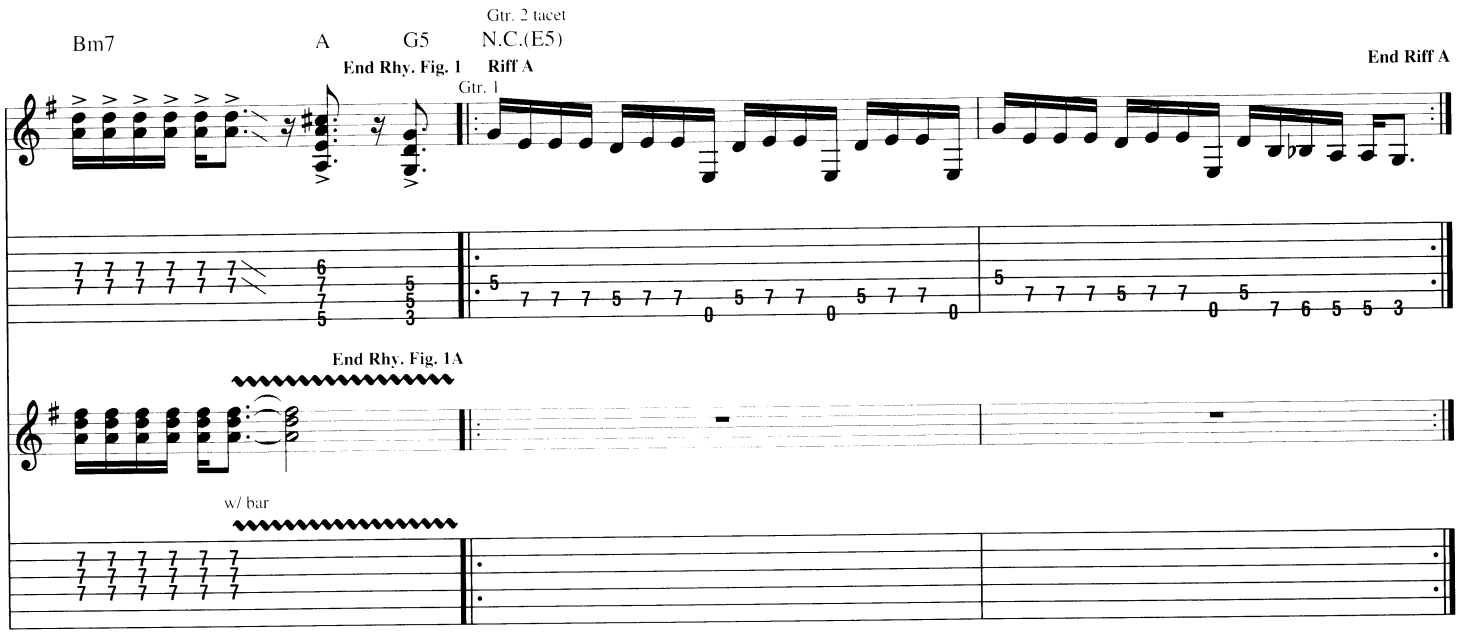
(E5)

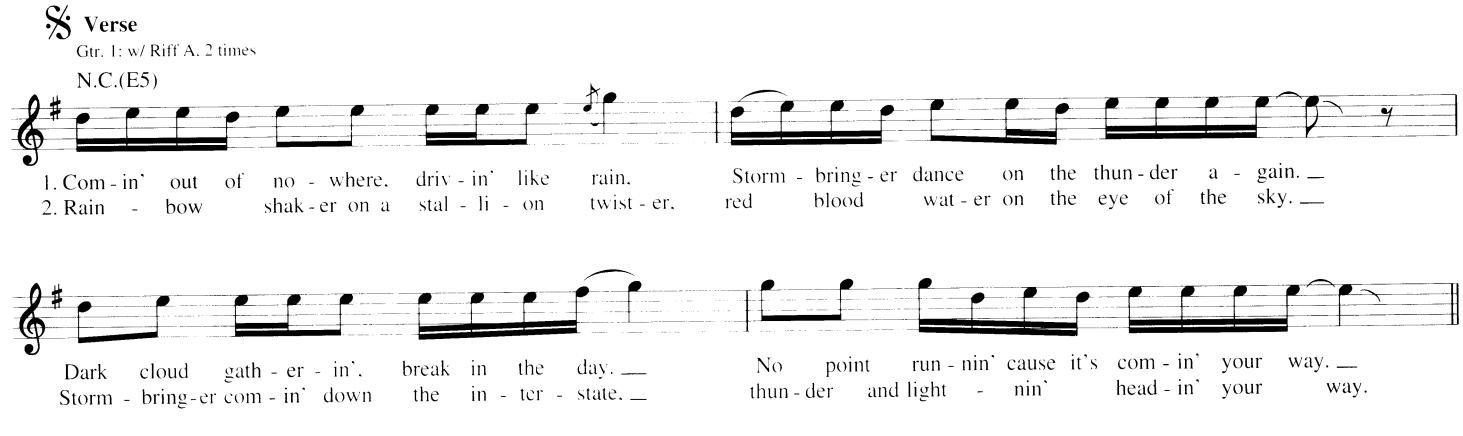
from *Deepest Purple–The Very Best of Deep Purple*

Stormbringer

Words and Music by Ritchie Blackmore and David Coverdale






Verse
Gtr. 1: w/ Riff A, 2 times
N.C.(E5)
1. Com - in' out of no - where, driv - in' like rain. Storm - bring - er dance on the thun - der a - gain.
2. Rain - bow shak - er on a stal - li - on twist - er, red blood wat - er on the eye of the sky.
Dark cloud gath - er - in', break in the day. No point run - nin' cause it's com - in' your way.
Storm - bring - er com - in' down the in - ter - state, thun - der and light - nin' head - in' your way.

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Chorus

Em G C B Em D C B

Gtr. 2: w/ Fill 1, 2nd time

Ride the rain - bow, rock the sky.

Gtr. 2

f

8va

full full full full full

Gtr. 1 **Riff B**

simile on repeat

w/ bar

1/4

Em G D A5 N.C.(B5)

Gtr. 2 tacet, 1st time

Storm - bring - er com-in'. Time to die.

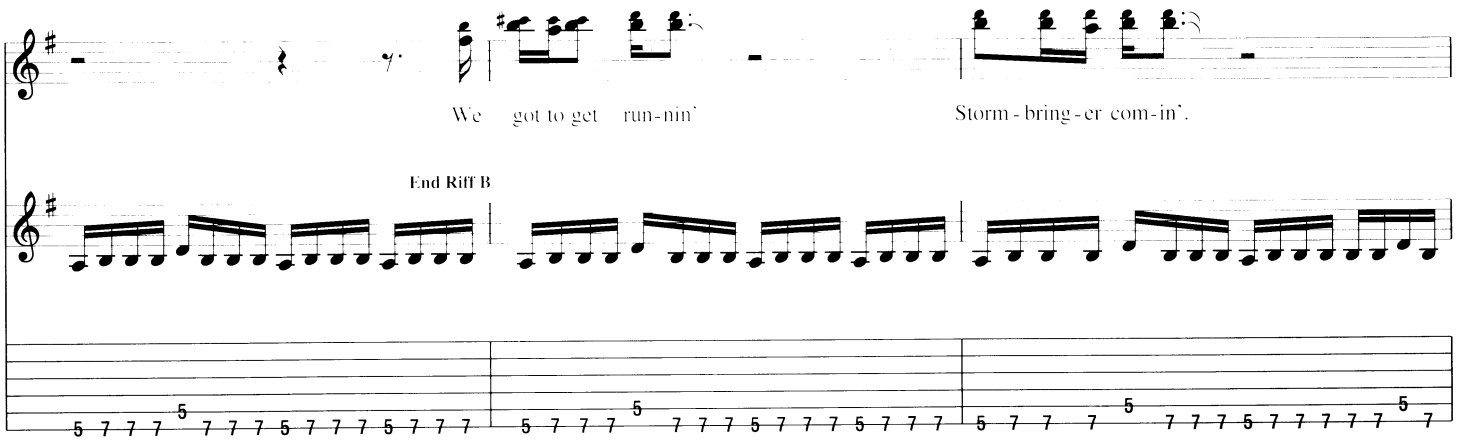
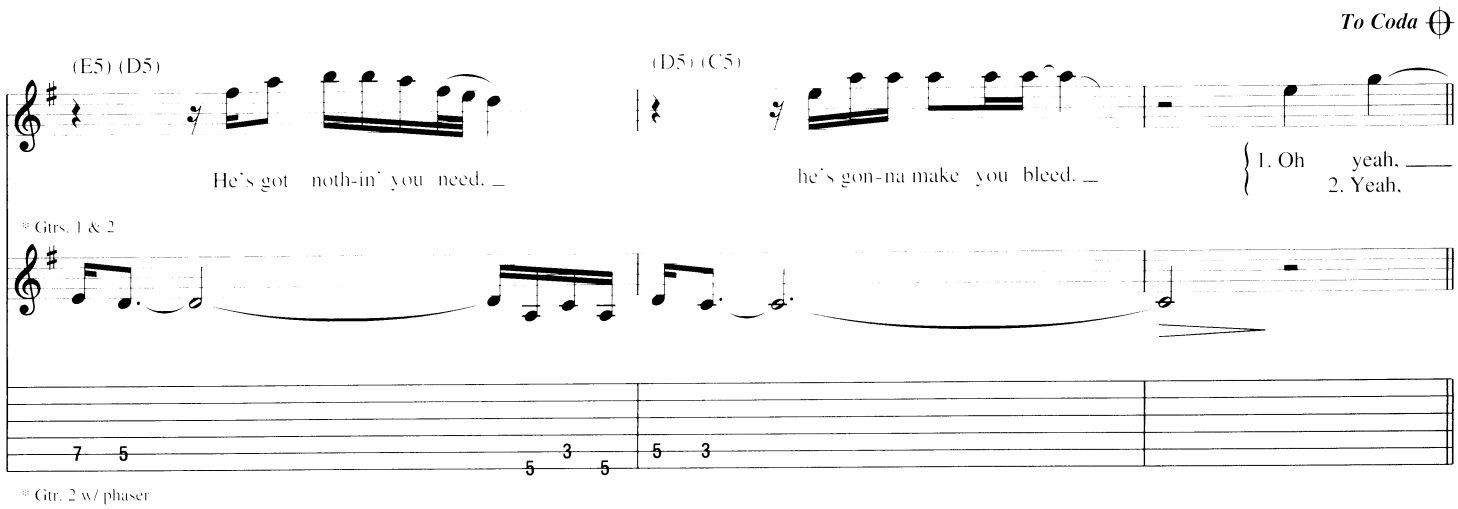
8va

(15)

Fill 1

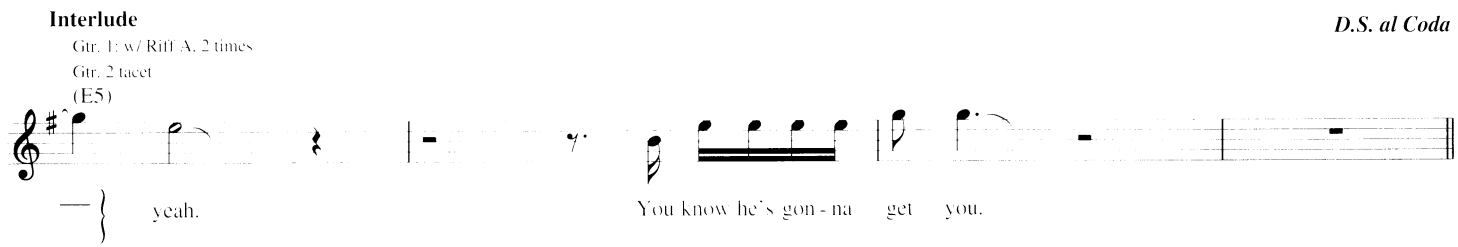
Gtr. 2

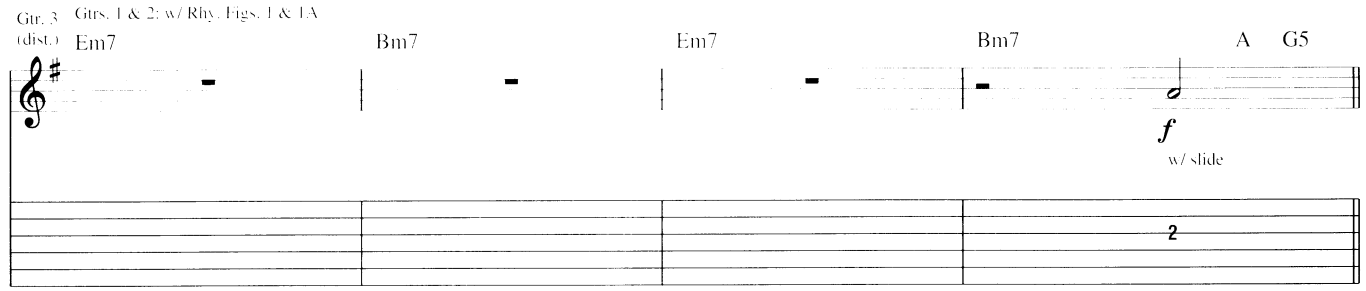
full full full full 1/2 1 1/2

T A B



* Gtr. 2 w/ phaser

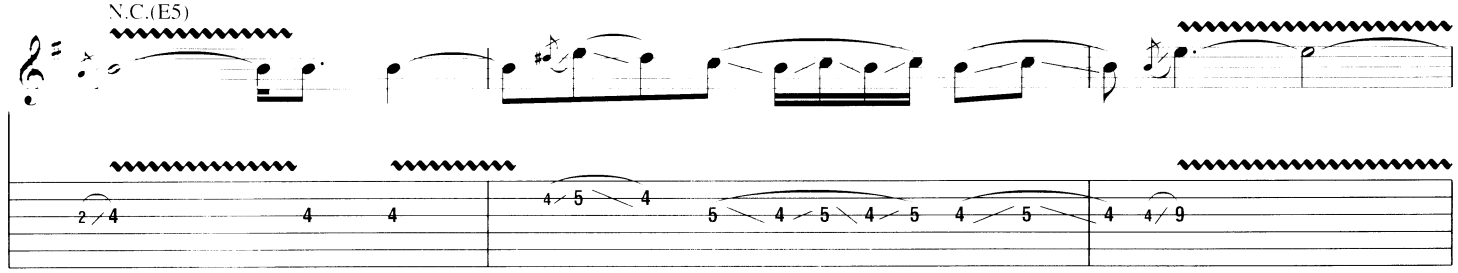
Interlude

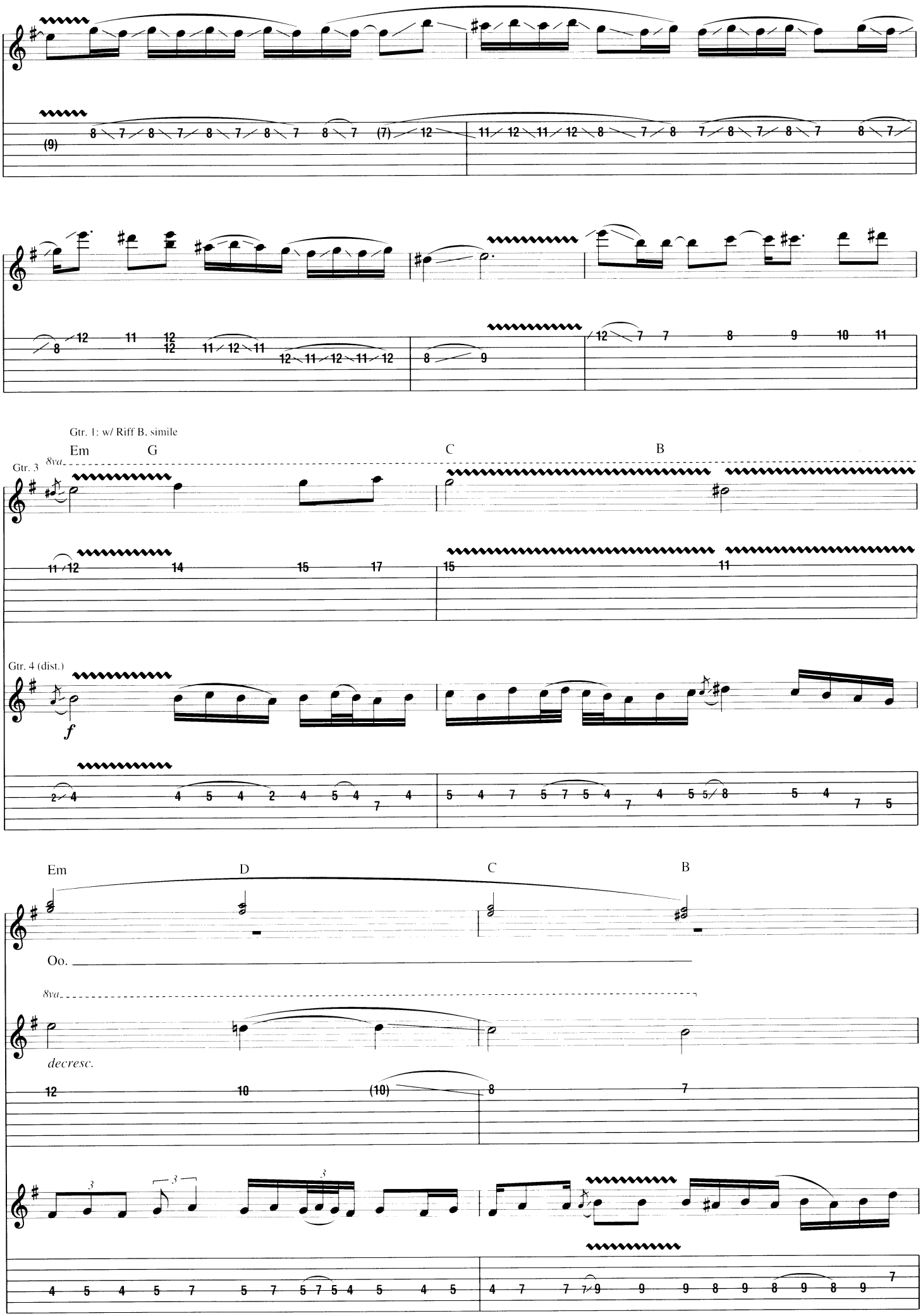
Gtr. 1: w/ Riff A, 2 times
Gtr. 2 tacet

Coda

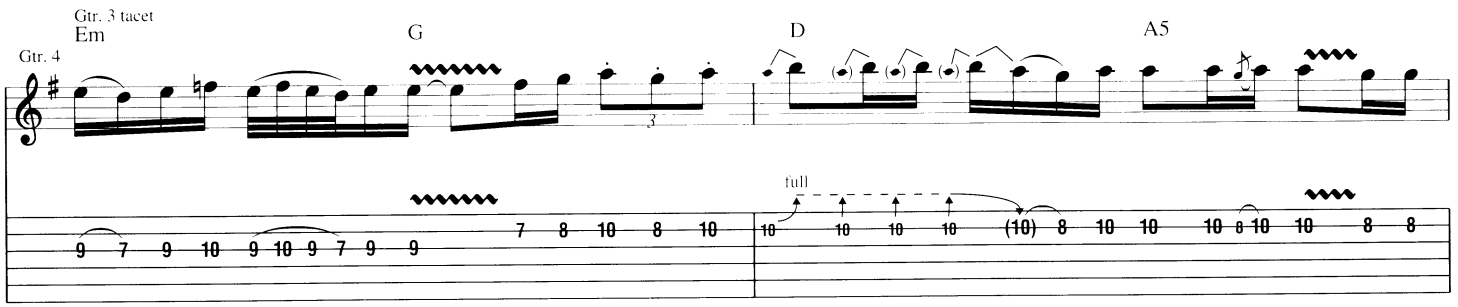


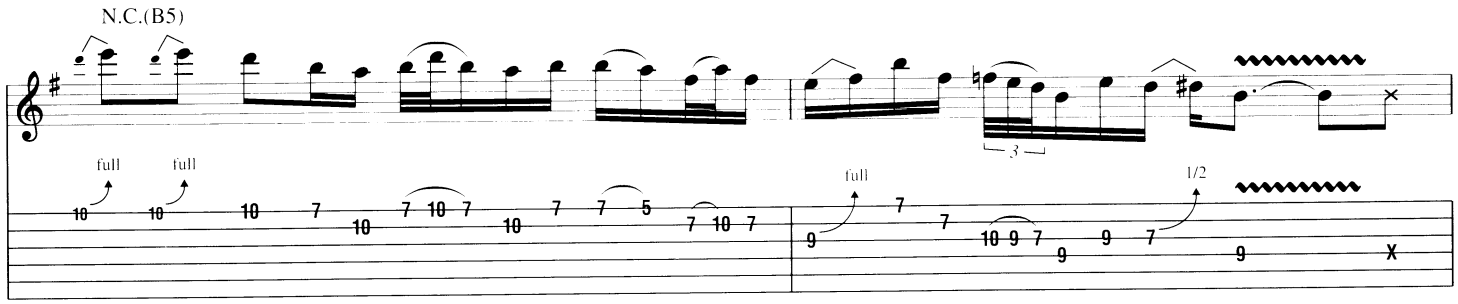
Guitar Solo

Gtr. 1: w/ Riff A, 4 times
Gtr. 2 tacet




Gtr. 1: w/ Riff B. simile
Em
G
C
B
Gtr. 3
8va
Gtr. 4 (dist.)
f
Em
D
C
B
Oo.
8va
decresc.



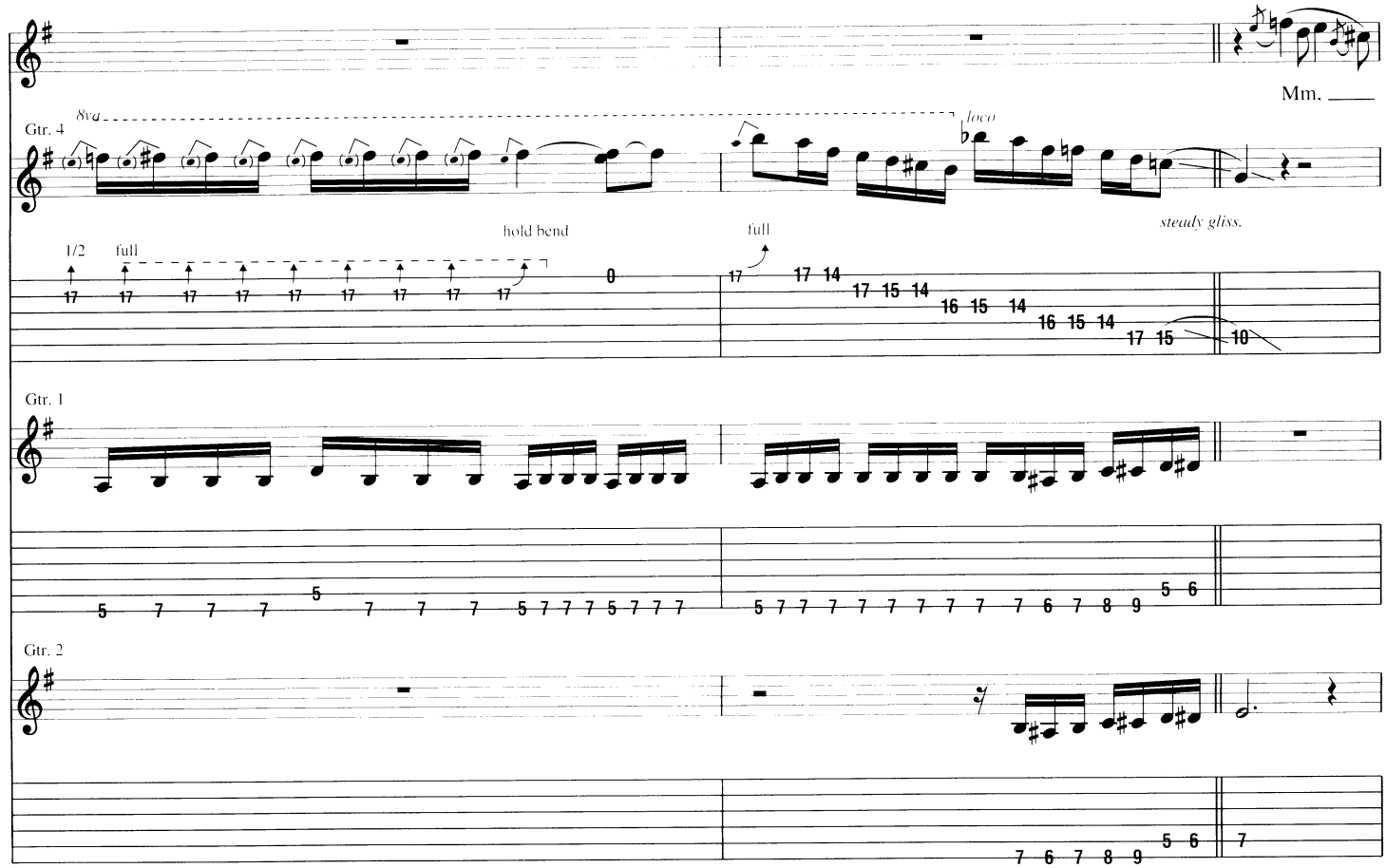


Interlude

Gtr. 1: w/ Riff A, 2 times

N.C.(E5)

Mm, ____



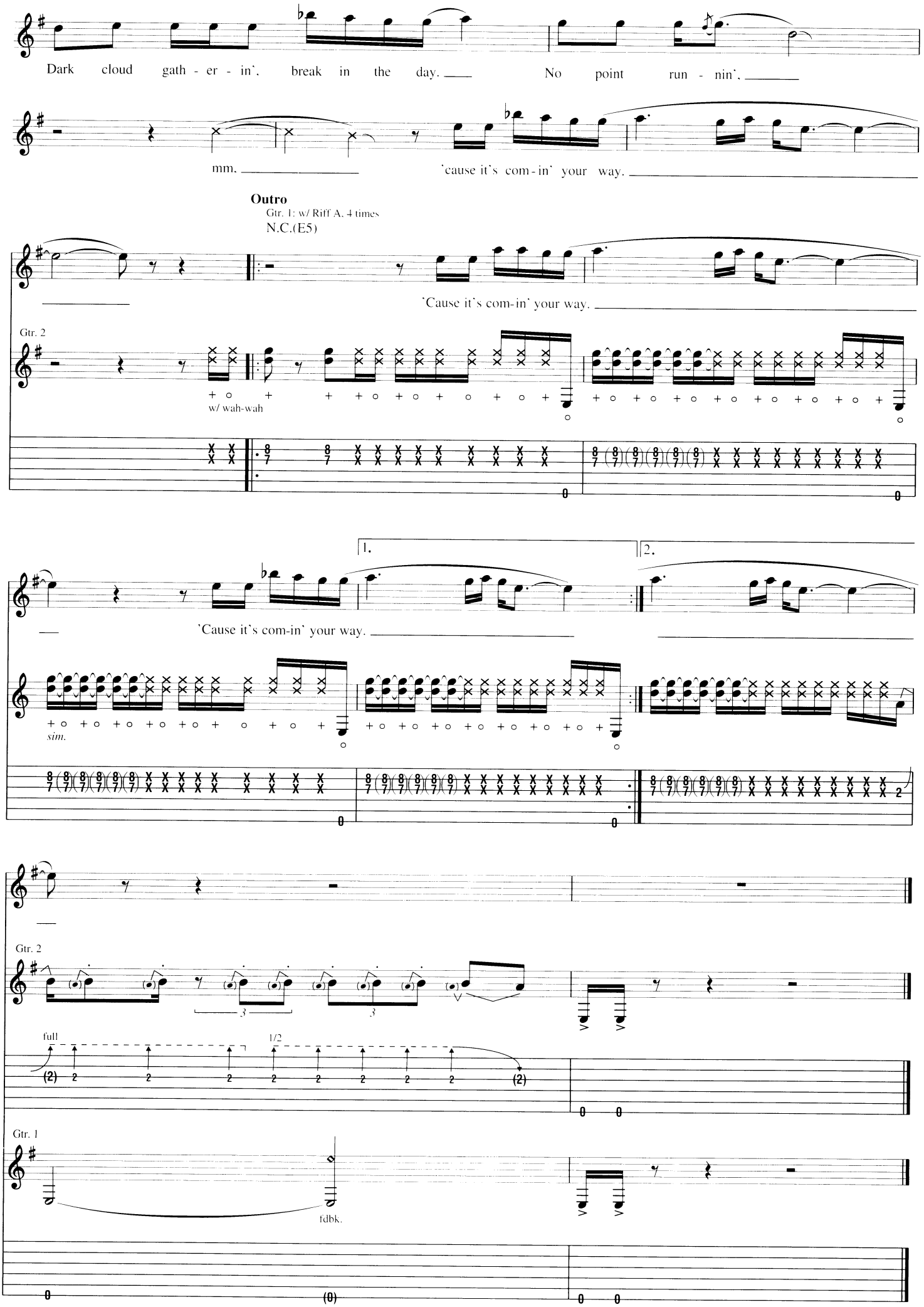
Gtrs. 2 & 4 tacet

oh, ____ whoa. ____ Yeah, ____ yeah. ____

Verse

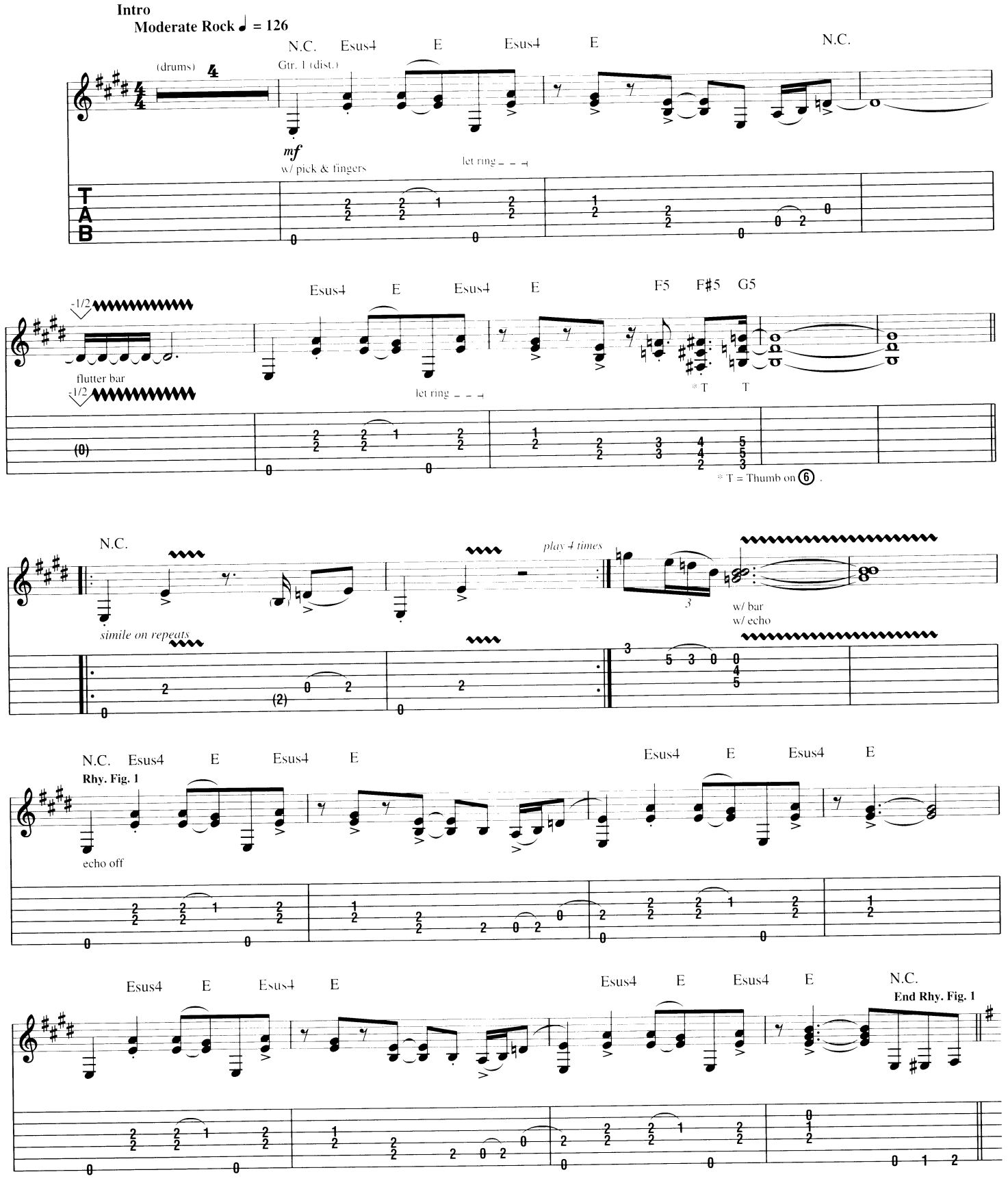
Gtr. 1: w/ Riff A, 4 times

N.C.(E5)

3. Com - in' out of no - where, drop - pin' like a rain. Storm - bring - er down _ from a thun - der a - gain. _

Dark cloud gath - er - in', break in the day. No point run - nin',
mm. 'cause it's com - in' your way.
Outro
Gtr. 1: w/ Riff A, 4 times
N.C.(E5)
'Cause it's com-in' your way.
Gtr. 2
w/ wah-wah
1.
2.
'Cause it's com-in' your way.
sim.
Gtr. 2
full
1/2
Gtr. 1
fdbk.

from *Deepest Purple–The Very Best of Deep Purple*

Woman from Tokyo

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

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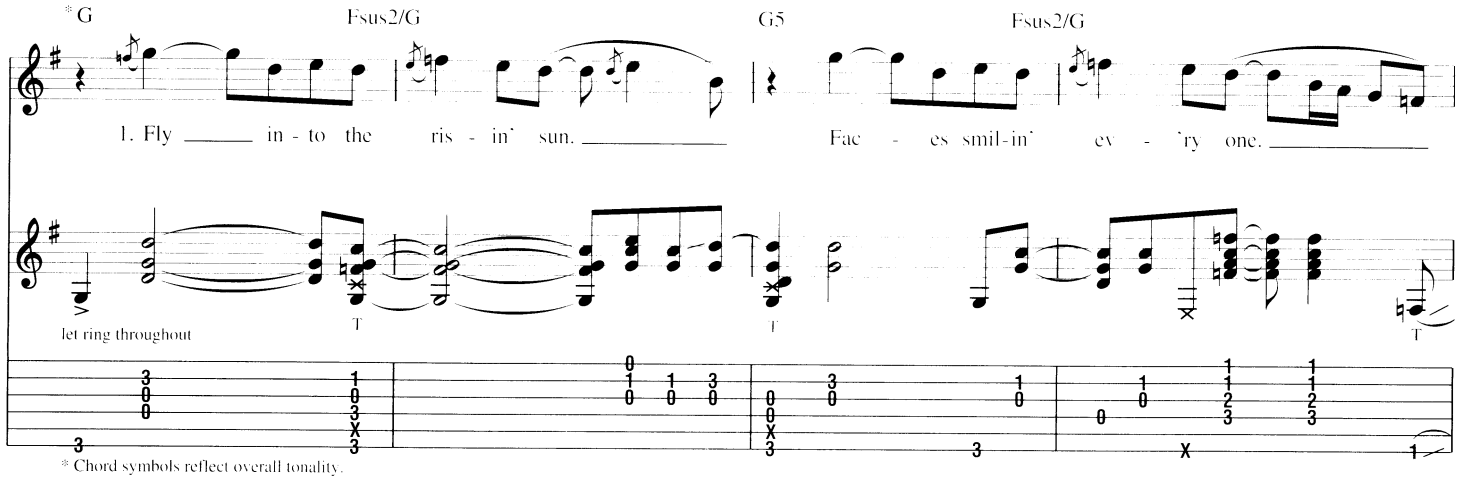
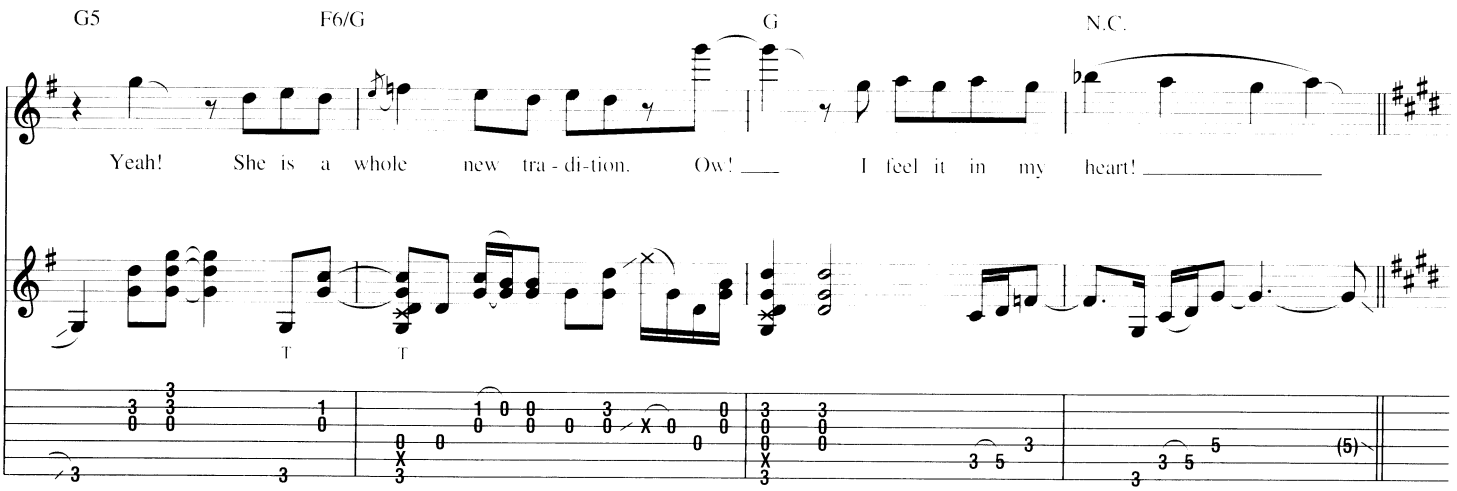
Verse

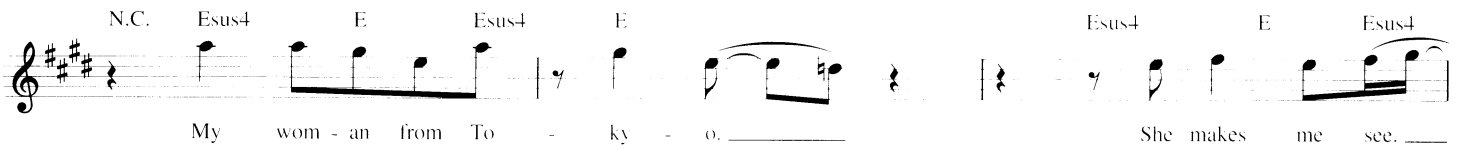


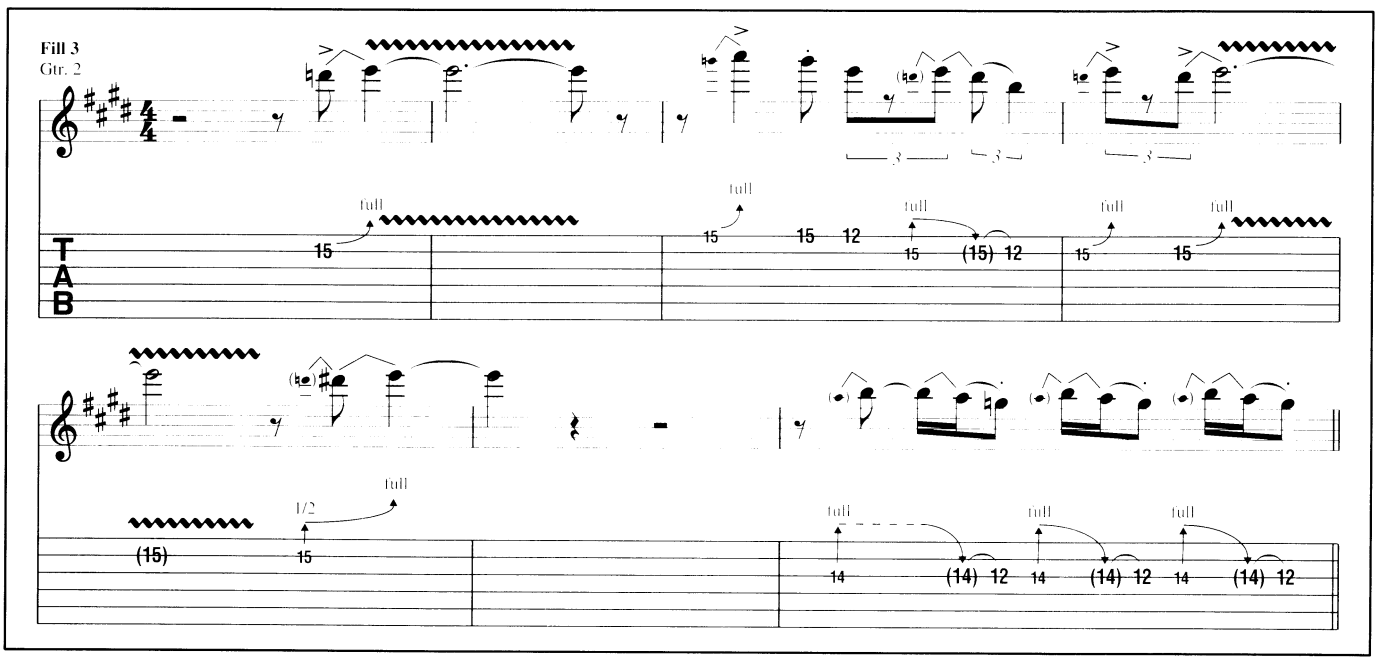
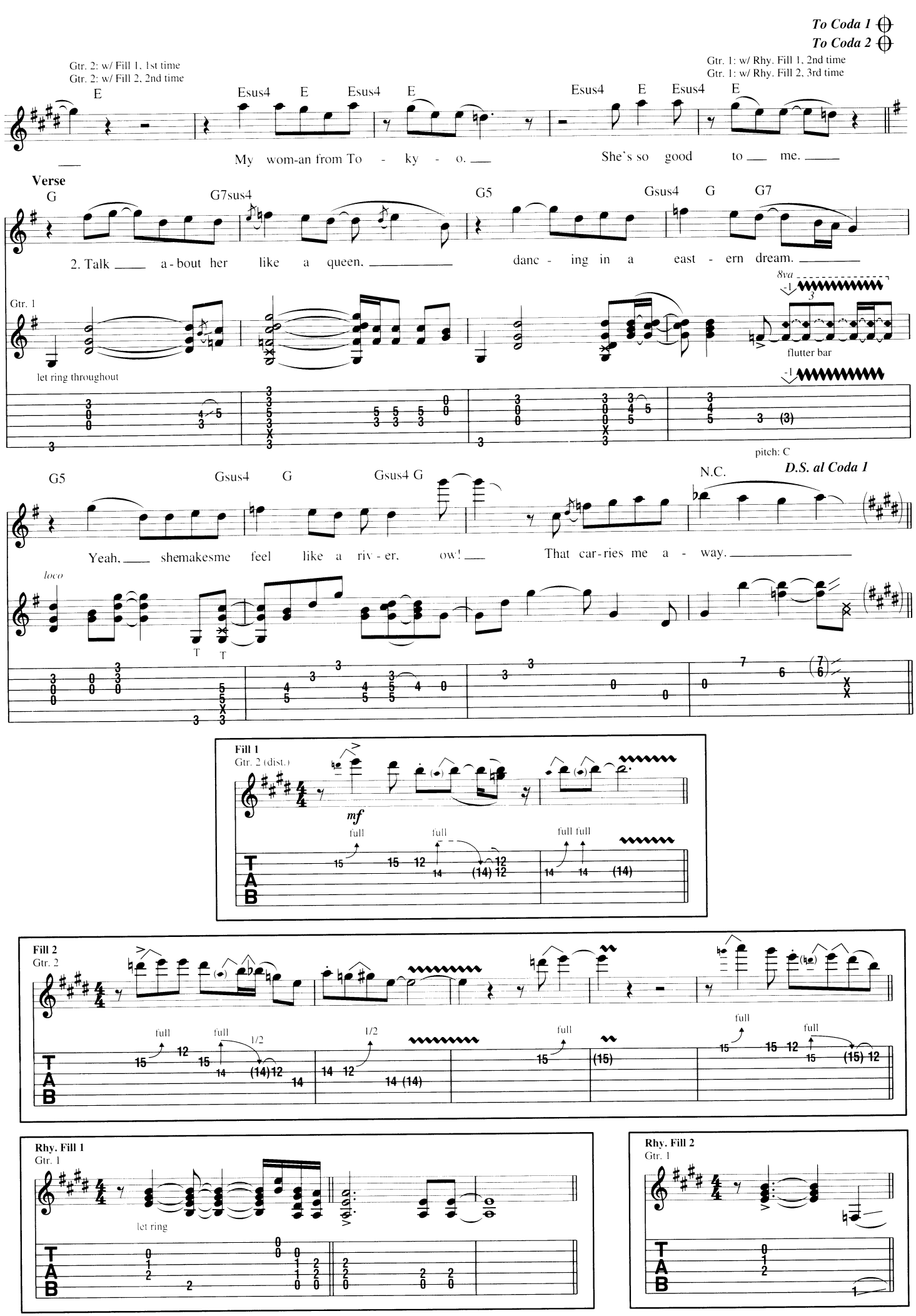
* Chord symbols reflect overall tonality.



Chorus

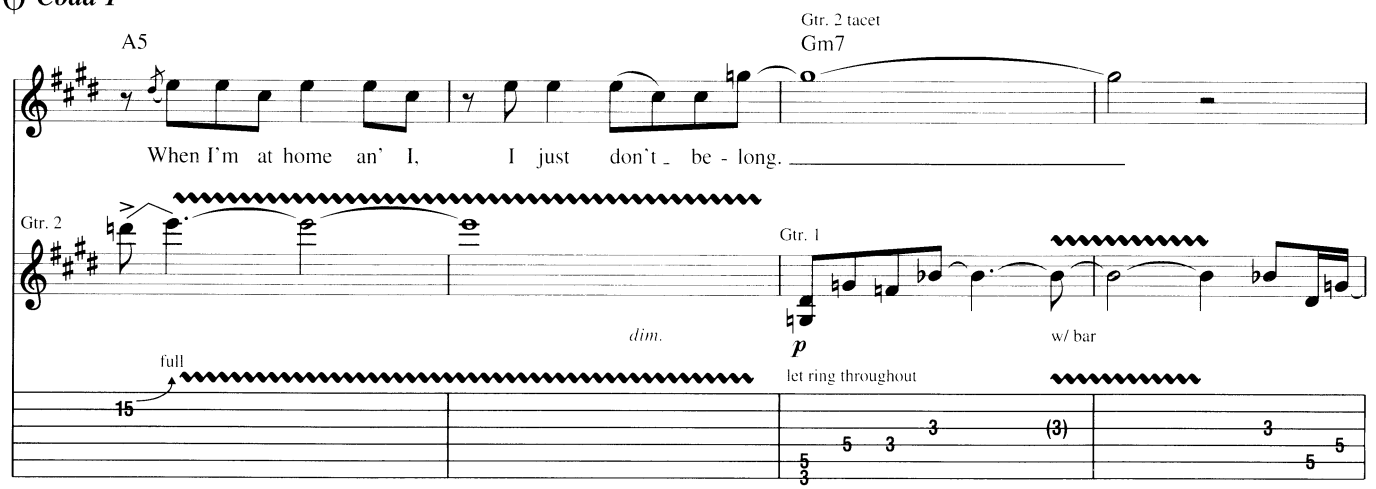
Gtr. 1: w/ Rhy. Fig. 1, 1st time
Gtr. 1: w/ Rhy. Fig. 1, 1st 7 meas., 2nd & 3rd times
Gtr. 2: w/ Fill 3, 3rd time



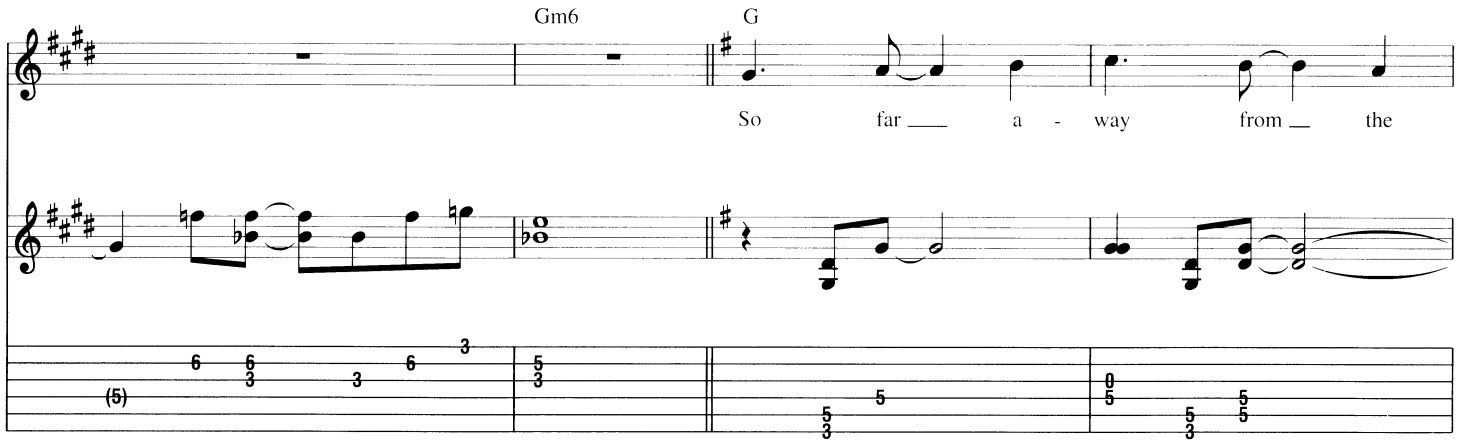
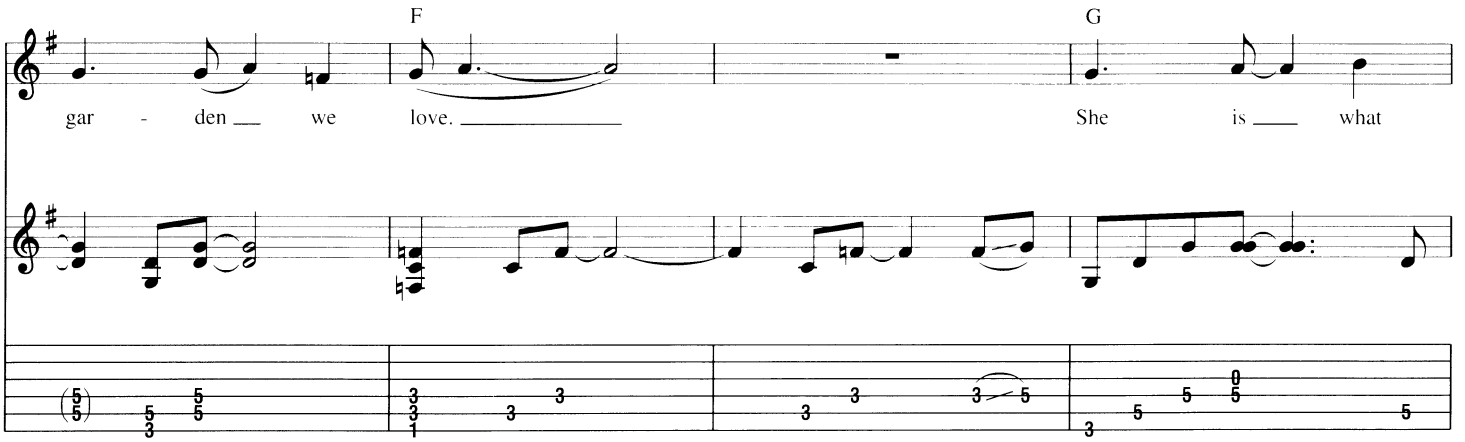
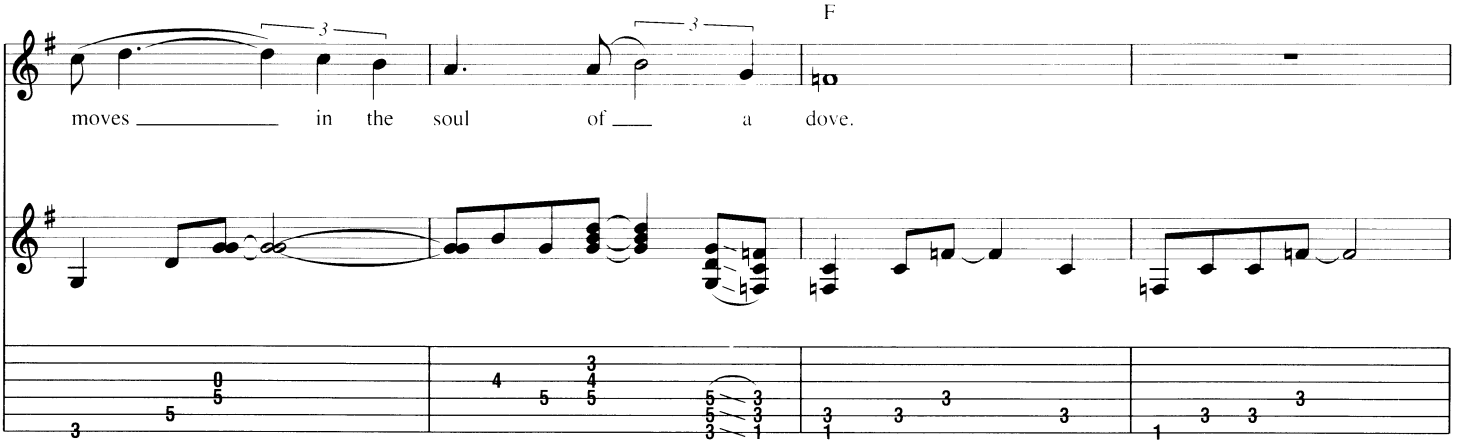
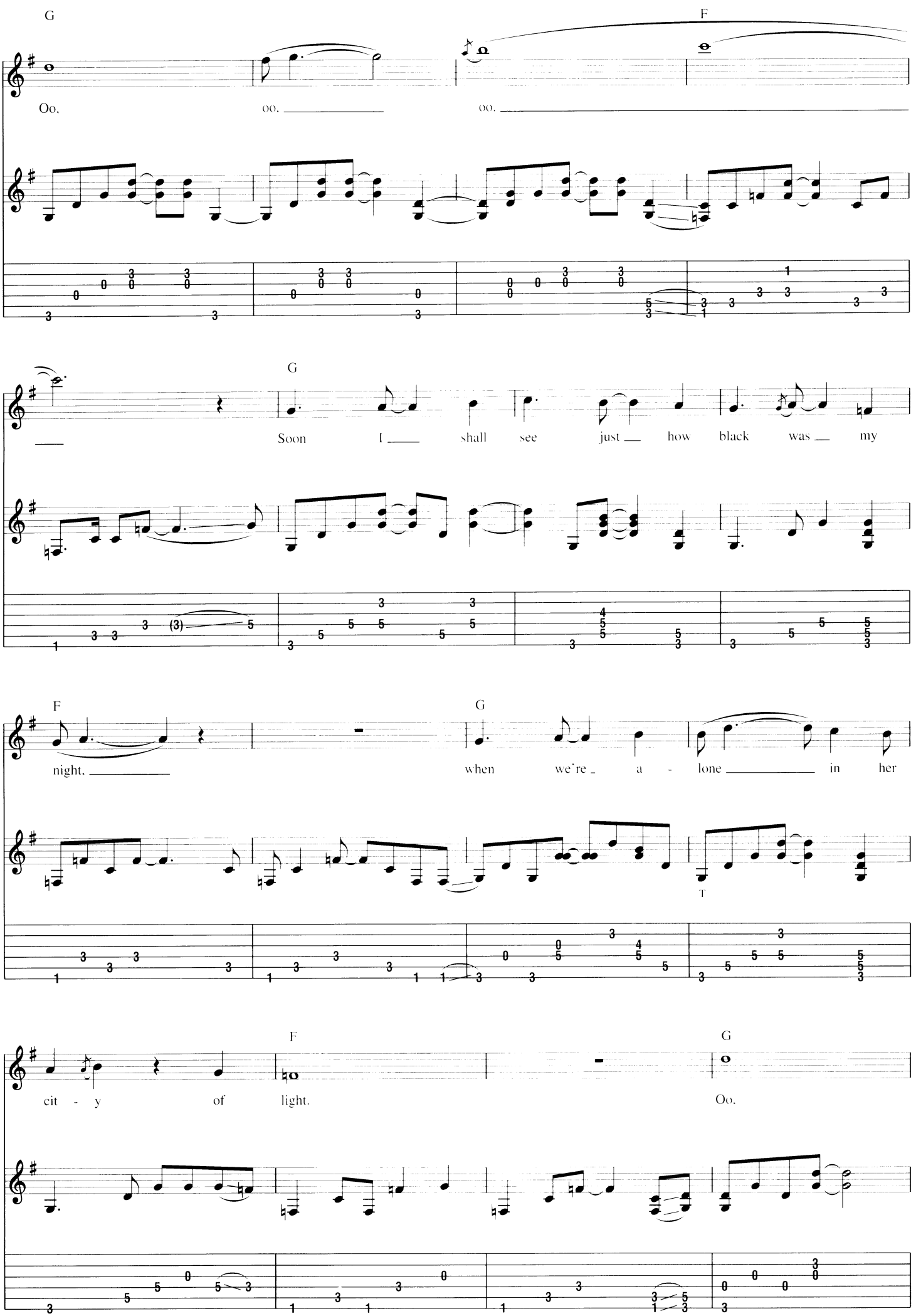


To Coda 1
To Coda 2
Gtr. 2: w/ Fill 1, 1st time
Gtr. 2: w/ Fill 2, 2nd time
Gtr. 1: w/ Rhy. Fill 1, 2nd time
Gtr. 1: w/ Rhy. Fill 2, 3rd time
E
Esus4 E Esus4 E
Esus4 E Esus4 E
My wom-an from To - ky - o.
She's so good to me.
Verse
G
G7sus4
G5
Gsus4 G G7
2. Talk a-bout her like a queen.
danc - ing in a east - ern dream.
Gtr. 1
let ring throughout
8va
flutter bar
pitch: C
G5
Gsus4 G
Gsus4 G
N.C.
D.S. al Coda 1
Yeah, shemakesme feel like a riv - er, ow!
That car-ries me a - way.
loco
Fill 1
Gtr. 2 (dist.)
mf
full
full
full full
Fill 2
Gtr. 2
full
full
1/2
1/2
full
full
full
Rhy. Fill 1
Gtr. 1
let ring
Rhy. Fill 2
Gtr. 1

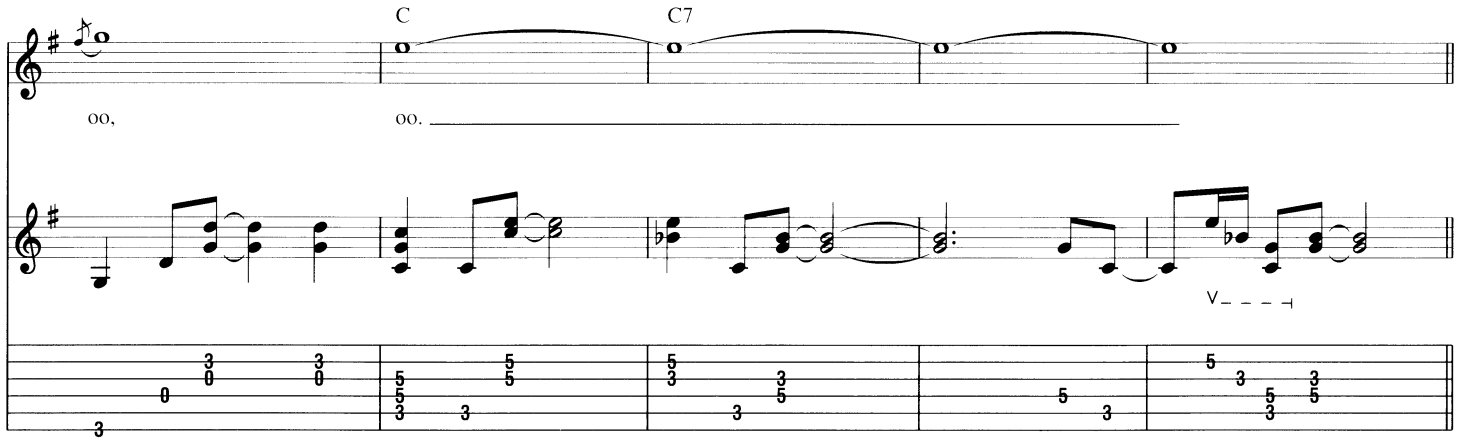
Coda 1



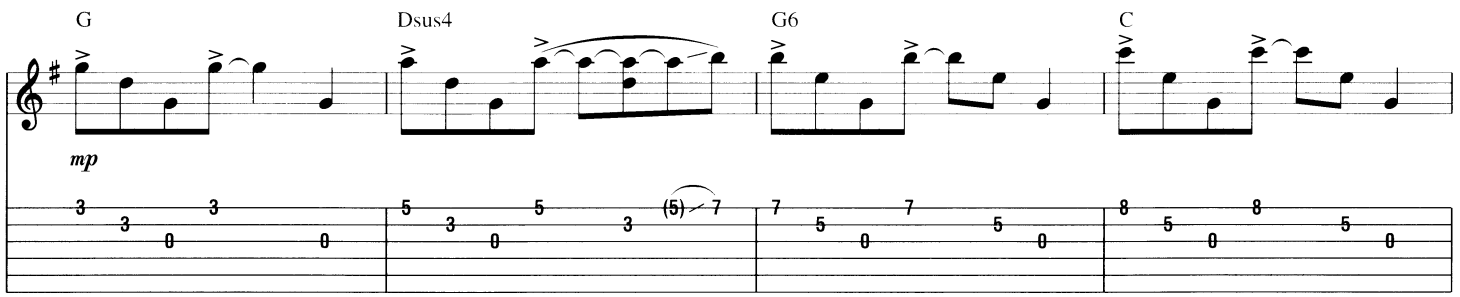
Bridge

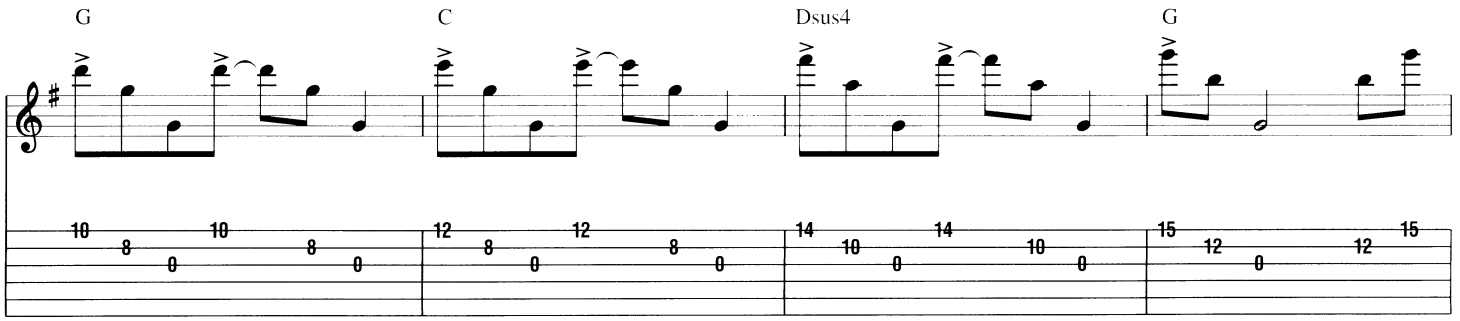


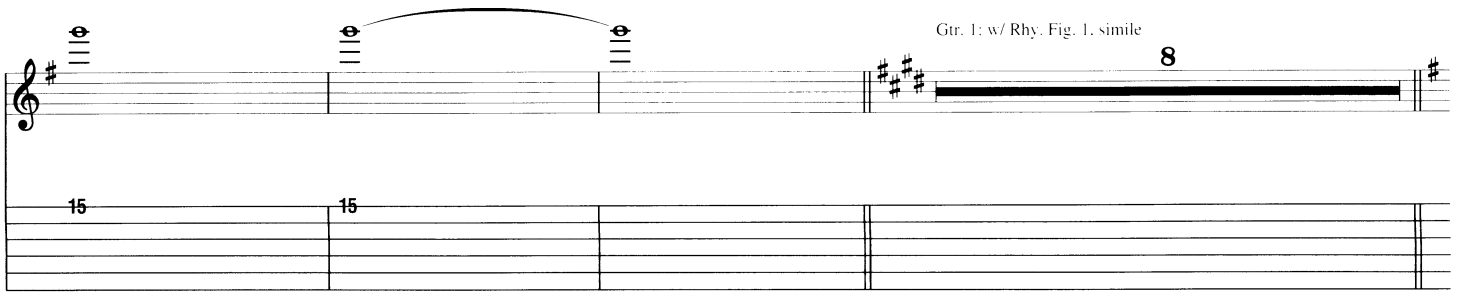
G
F
Oo.
oo.
oo.
G
Soon I shall see just how black was my
F
G
night.
when we're a - lone in her
T
F
G
cit - y of light.
Oo.

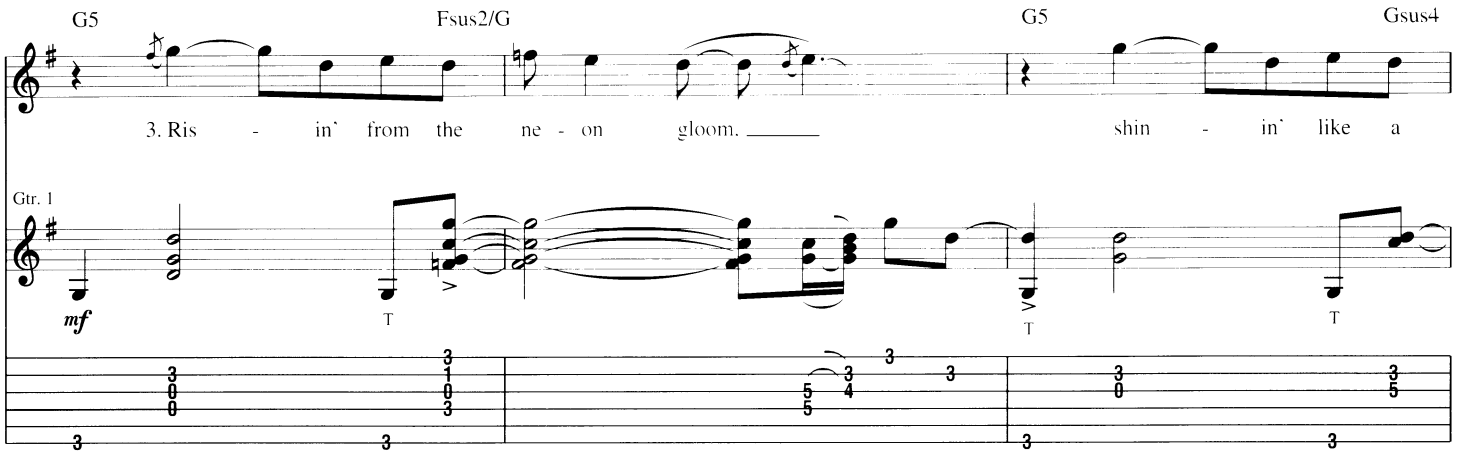
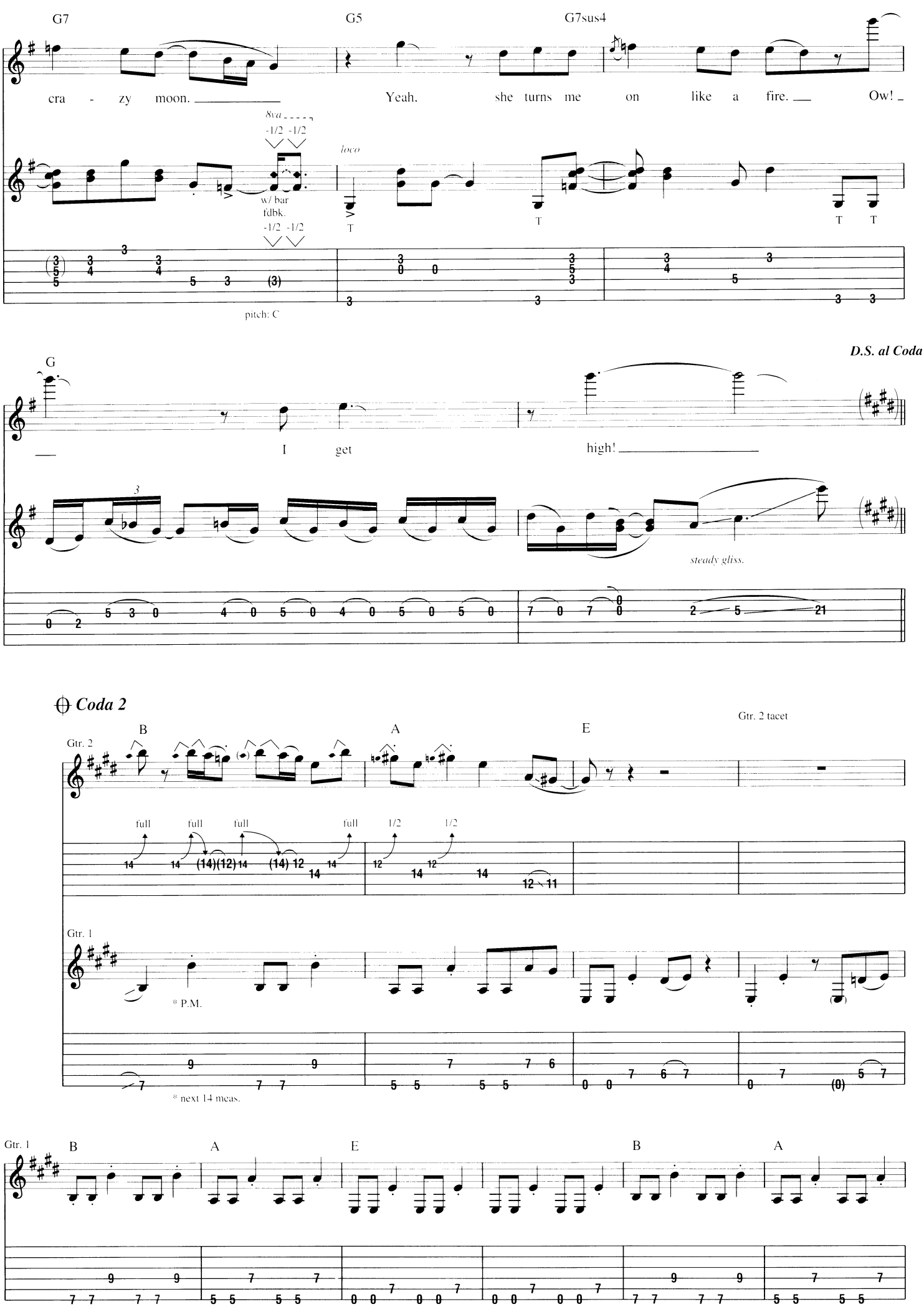


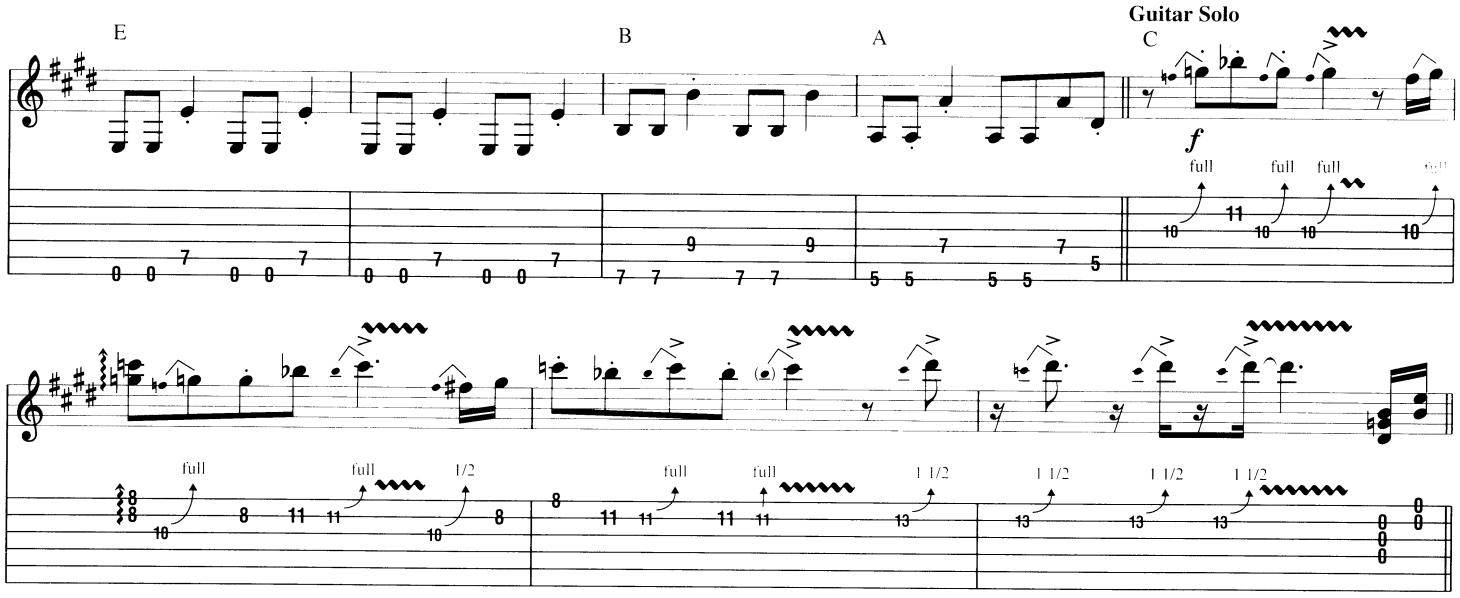
Interlude



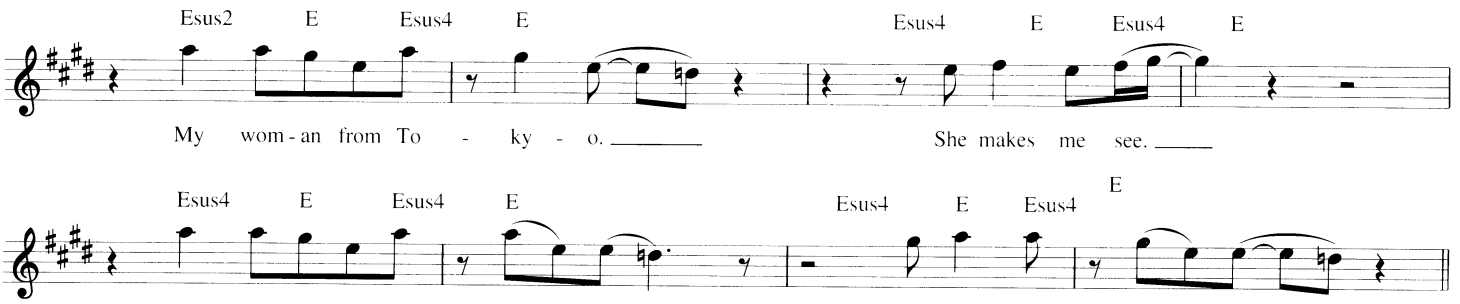




Verse

G7
G5
G7sus4
cra - zy moon.
Yeah, she turns me on like a fire.
Ow!
8va
-1/2 -1/2
w/ bar
fdbk.
-1/2 -1/2
loco
T
T
T T
pitch: C
D.S. al Coda 2
G
I get
high!
steady gliss.
Coda 2
Gtr. 2 tacet
Gtr. 2
B
A
E
full
full
full
full
1/2
1/2
Gtr. 1
* P.M.
* next 14 meas.
Gtr. 1
B
A
E
B
A

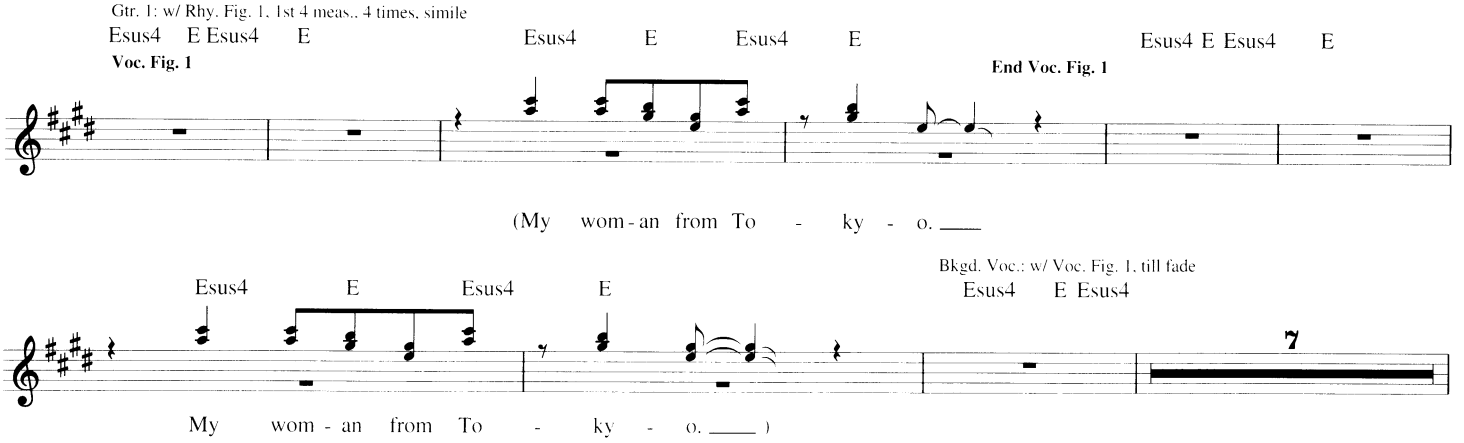


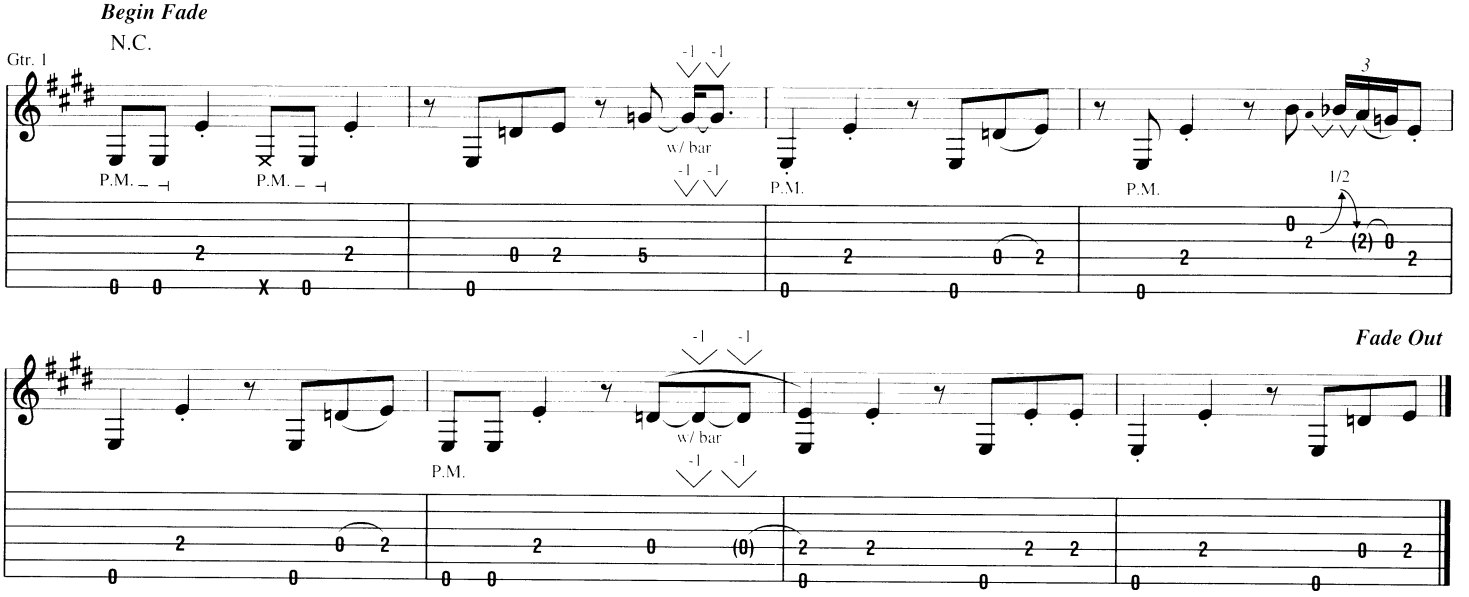
Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., 2 times, simile

Esus2 E Esus4 E
Esus4 E Esus4 E
My wom - an from To - ky - o.
She makes me see.
Esus4 E Esus4 E
Esus4 E Esus4 E
My wom - an from To - ky - o.
She's so good to me.

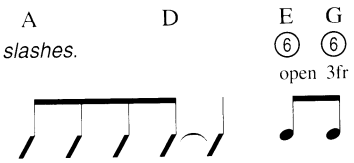
Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1st 4 meas., 4 times, simile


Esus4 E Esus4 E
Voc. Fig. 1
Esus4 E Esus4 E
End Voc. Fig. 1
Esus4 E Esus4 E
(My wom - an from To - ky - o.
Bkgd. Voc.: w/ Voc. Fig. 1, till fade
Esus4 E Esus4
Esus4 E Esus4 E
My wom - an from To - ky - o.)

Begin Fade

Guitar Notation Legend

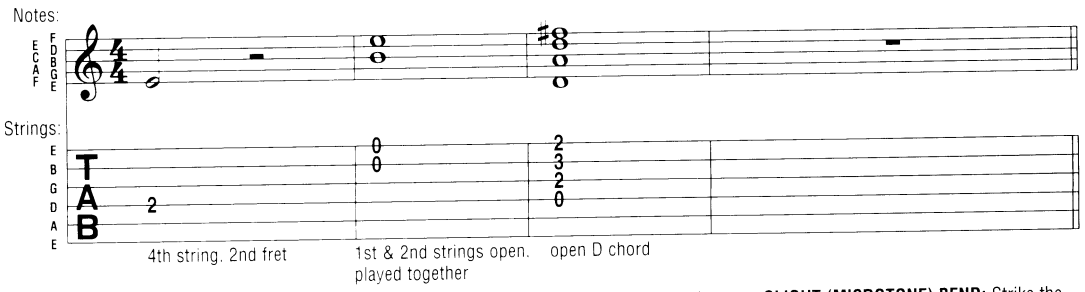
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.



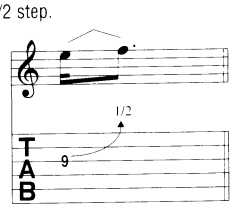
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

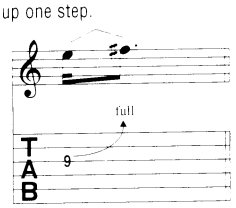
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



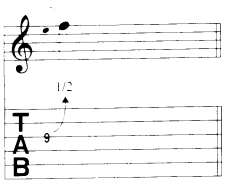
HALF-STEP BEND: Strike the note and bend up 1/2 step.

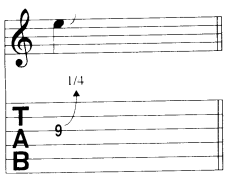


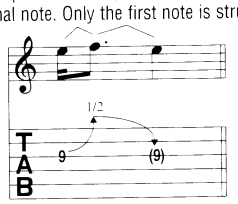
WHOLE-STEP BEND: Strike the note and bend up one step.

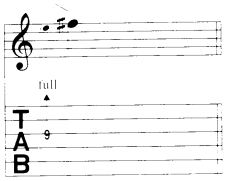
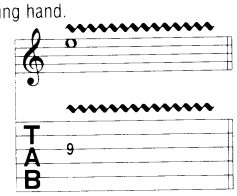


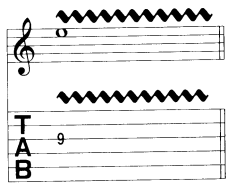
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



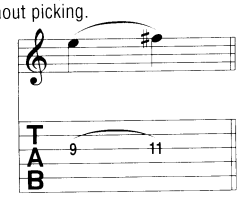
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



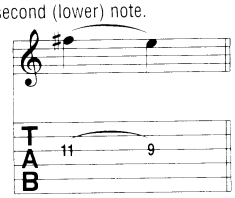
PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



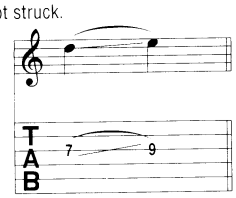
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



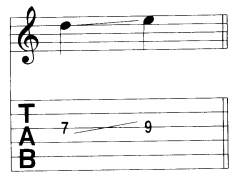
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

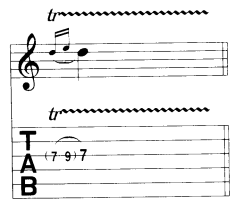


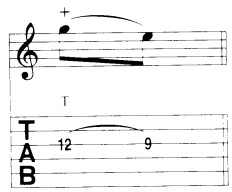
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



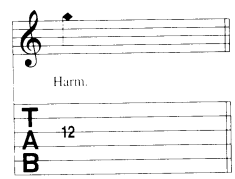
SHIFT SLIDE: Same as legato slide, except the second note is struck.



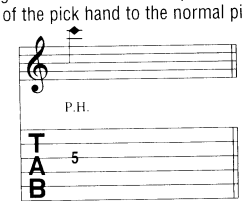
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



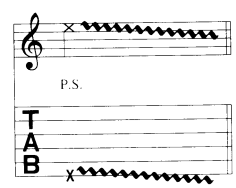
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



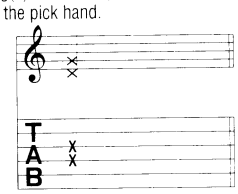
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



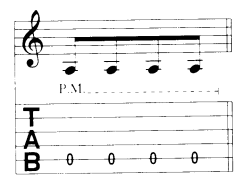
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



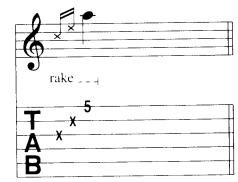
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



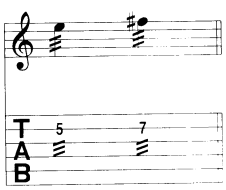
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



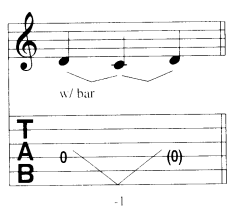
RAKE: Drag the pick across the strings indicated with a single motion.



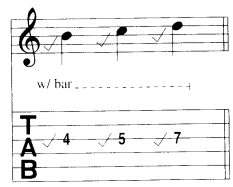
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



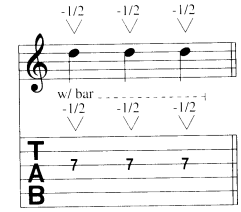
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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